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BASS WARS
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GUITAR FOR THE PRACTICING MUSICIAN

MARCH 1984

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COVER PHOTO: Glenn Tipton and KK Downing of Judas Priest, by Bob Leafe

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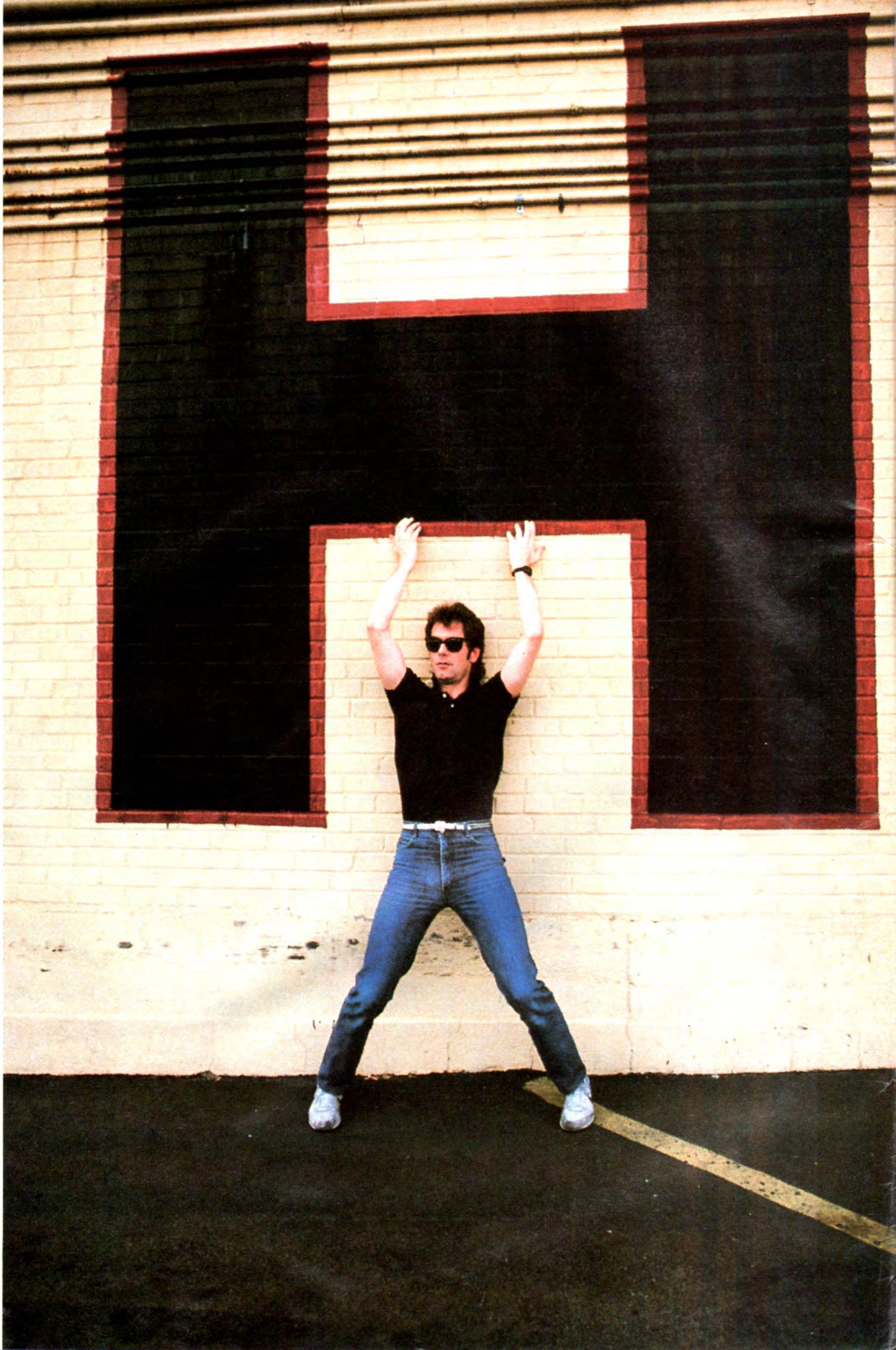

Laura Levine

Greg Bowler

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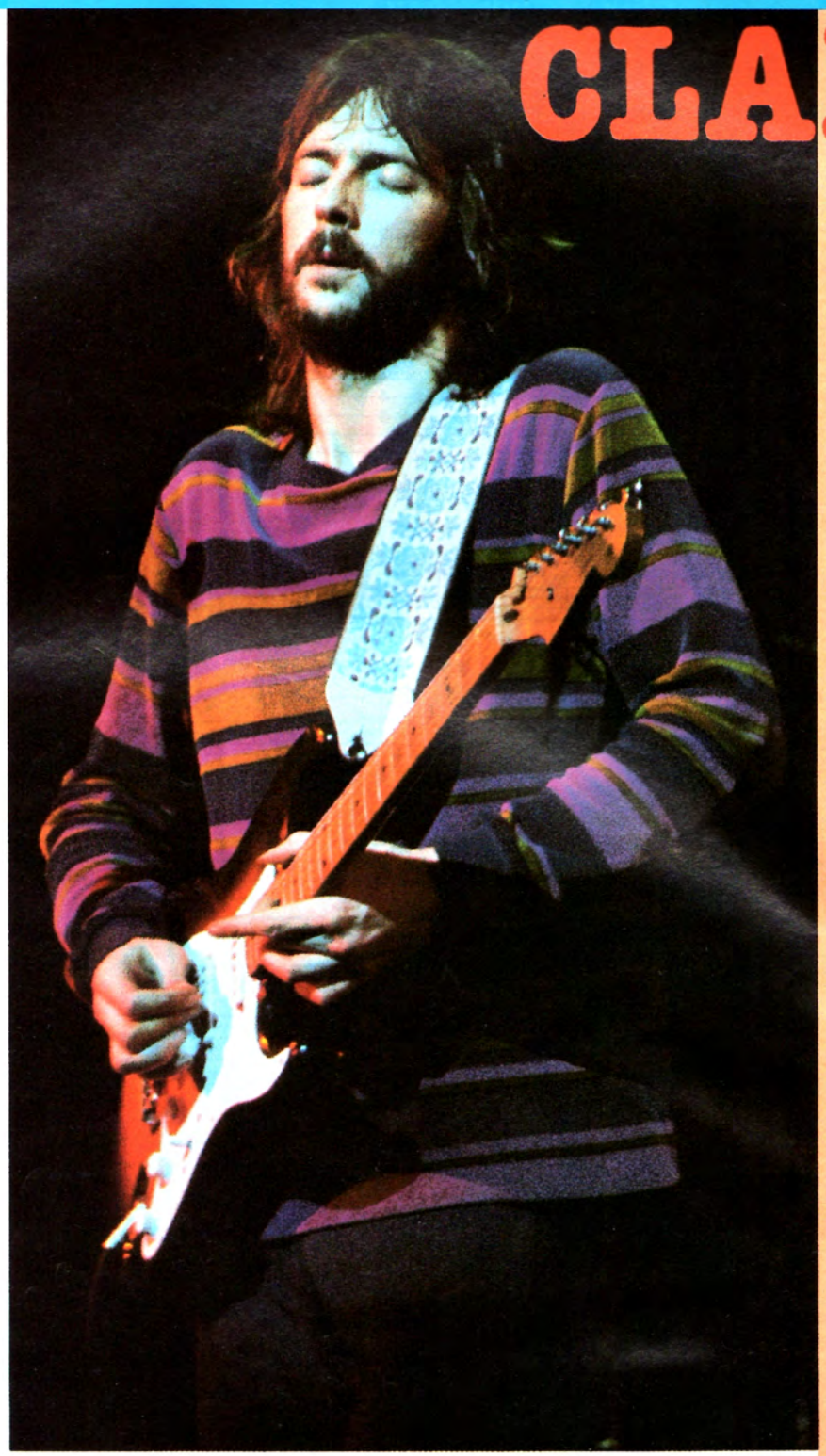
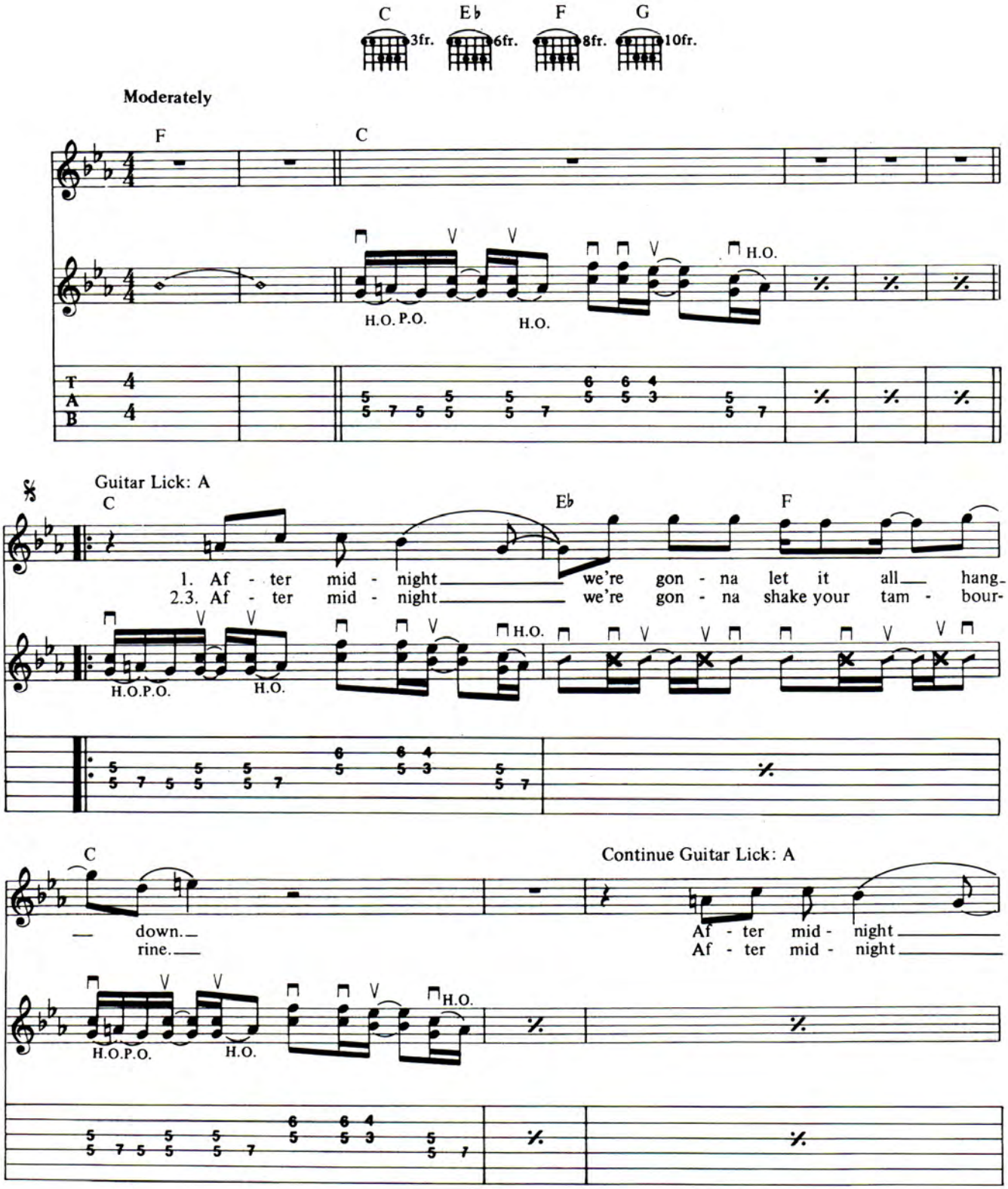


Tablature Explanation see pg. 85

AFTER MIDNIGHT

As recorded by ERIC CLAPTON
(From the album ERIC CLAPTON/Atco 329)

Words and Music by
John J. Cale



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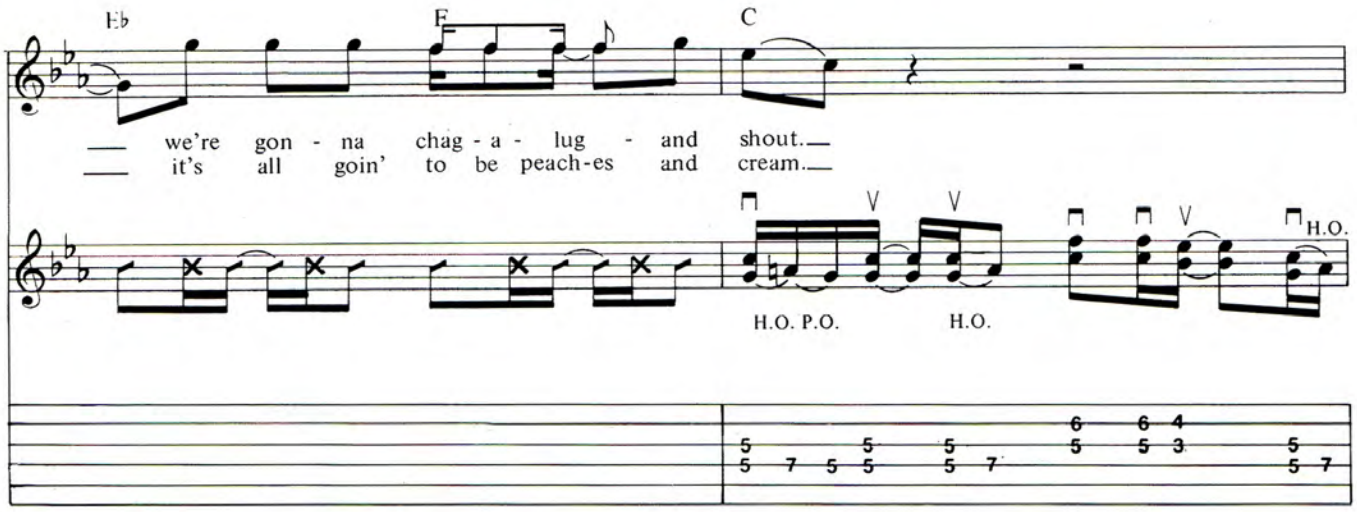
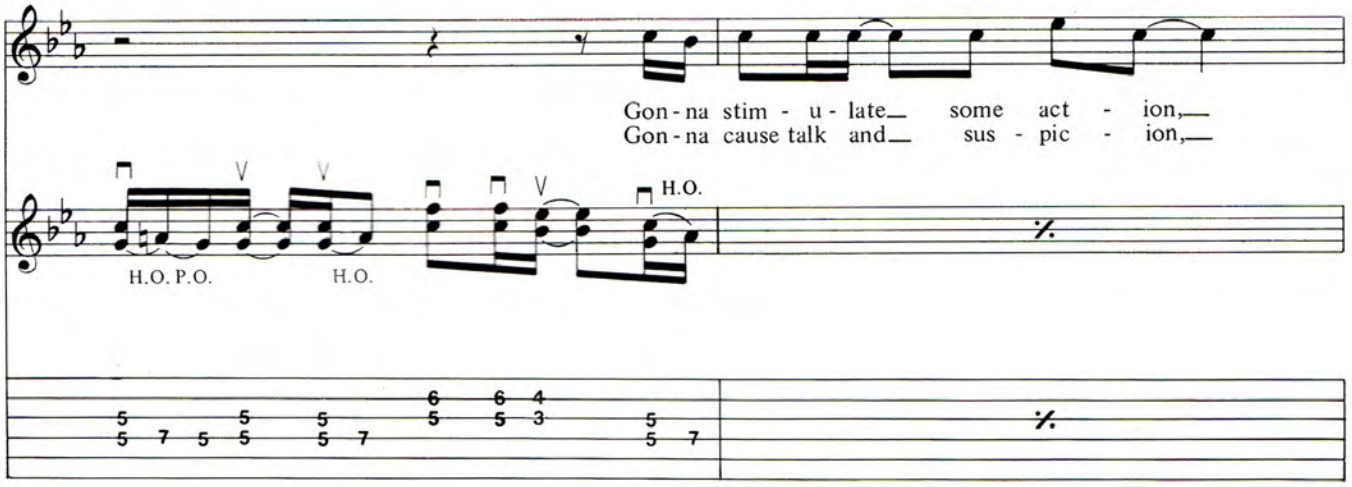
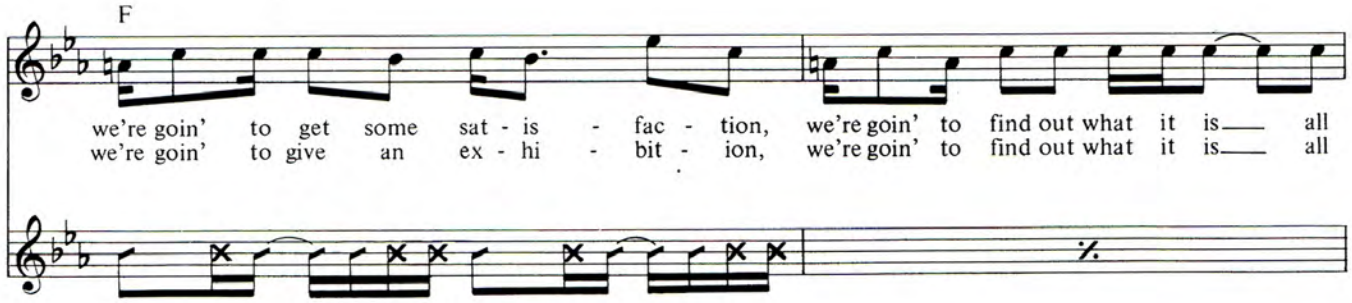
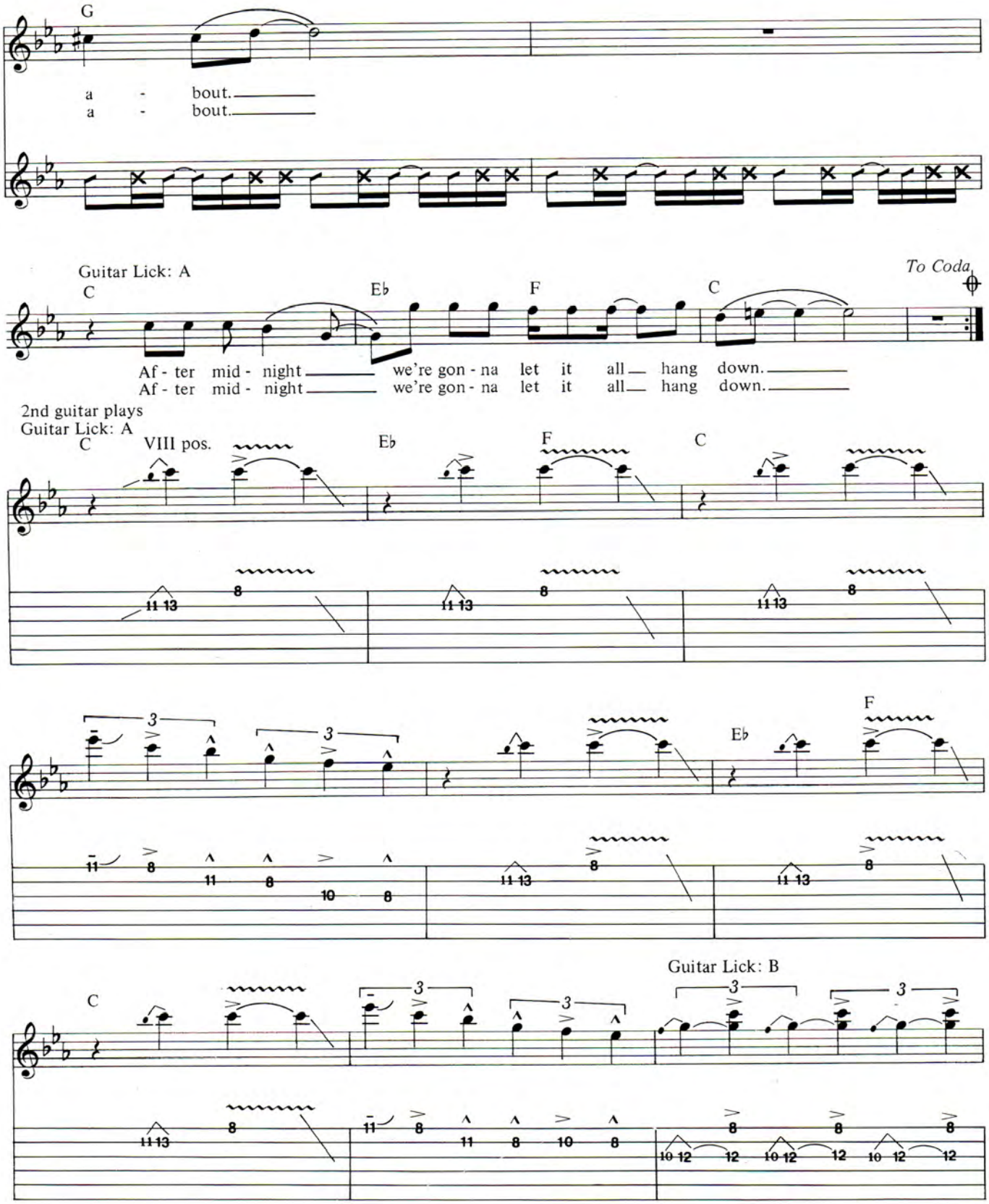
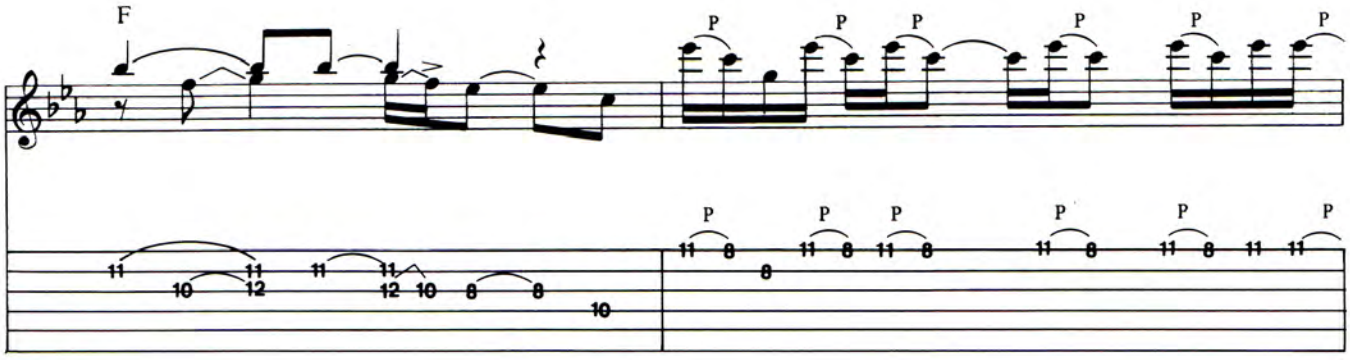
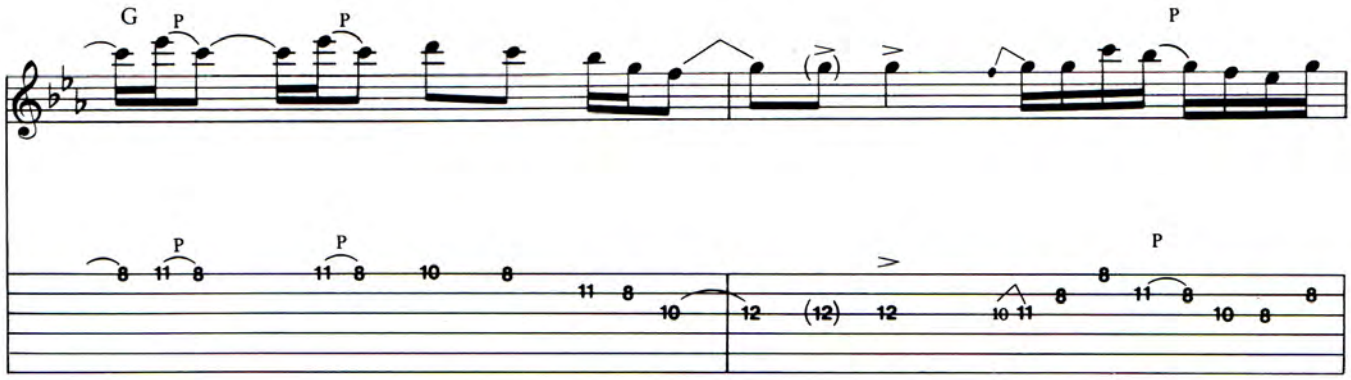

Eb
F
C
we're gon - na chag - a - lug - and shout.
it's all goin' to be peach-es and cream.
H.O. P.O.
H.O.
H.O.


Gon - na stim - u - late some act - ion,
Gon - na cause talk and sus - pic - ion,
H.O. P.O.
H.O.
H.O.


F
we're goin' to get some sat - is - fac - tion, we're goin' to find out what it is all
we're goin' to give an ex - hi - bit - ion, we're goin' to find out what it is all

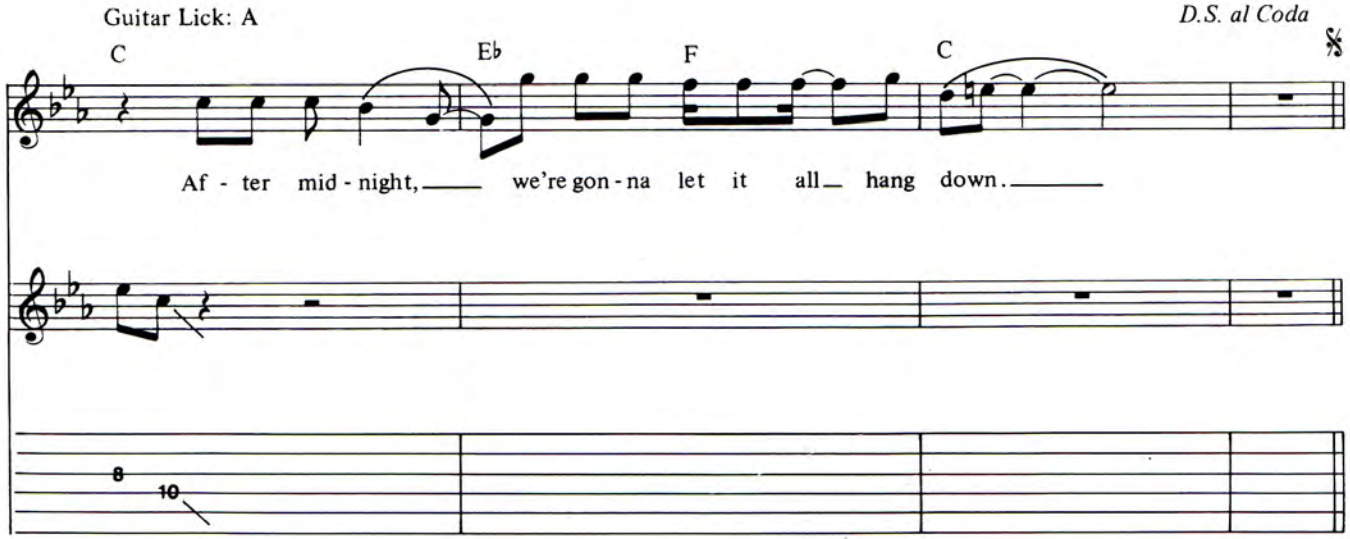

G
a - bout.
a - bout.
Guitar Lick: A
C
E♭
F
C
To Coda
Af - ter mid - night we're gon - na let it all hang down.
Af - ter mid - night we're gon - na let it all hang down.
2nd guitar plays
Guitar Lick: A
C
VIII pos.
E♭
F
C
F
E♭
C
Guitar Lick: B

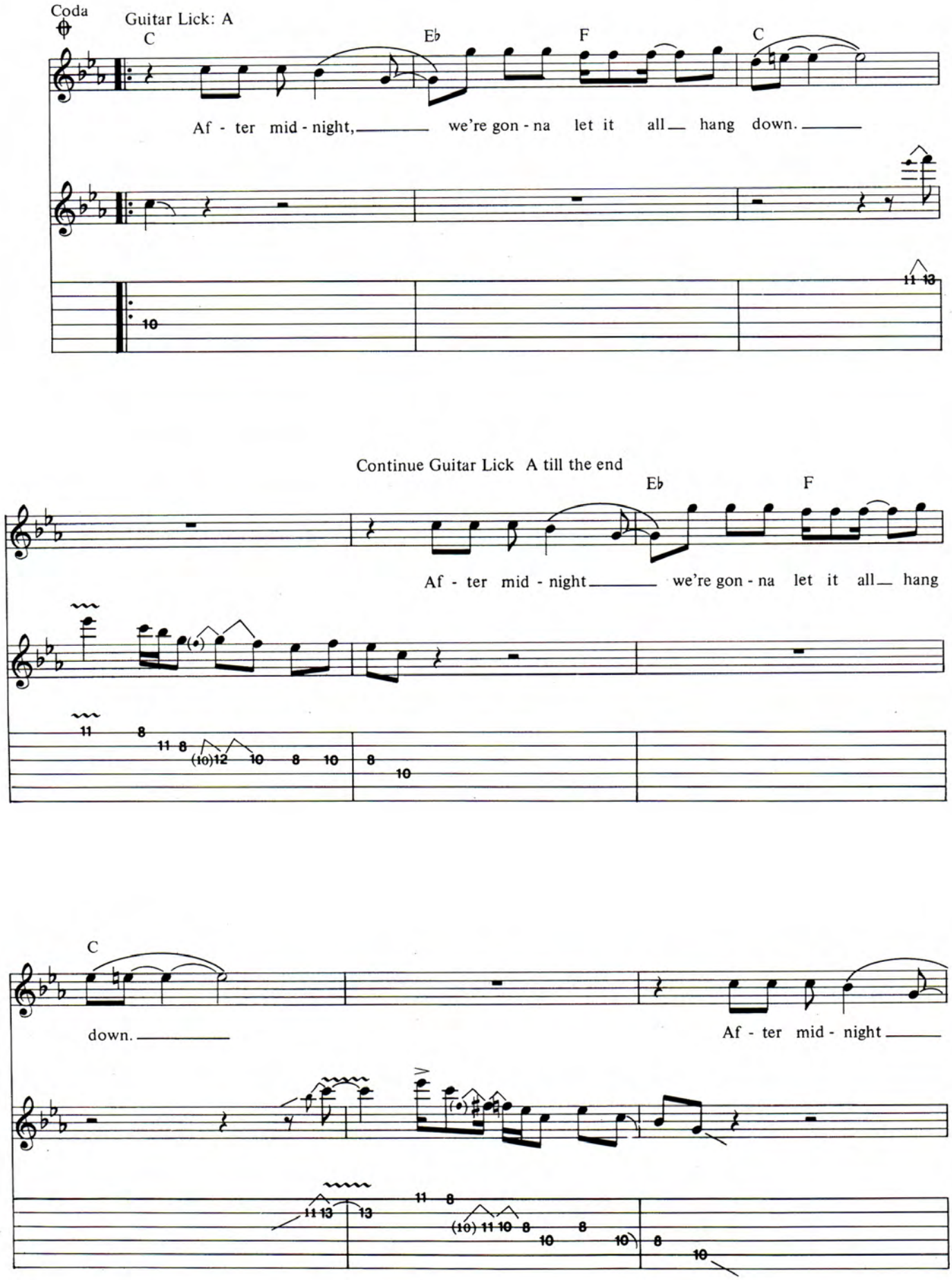


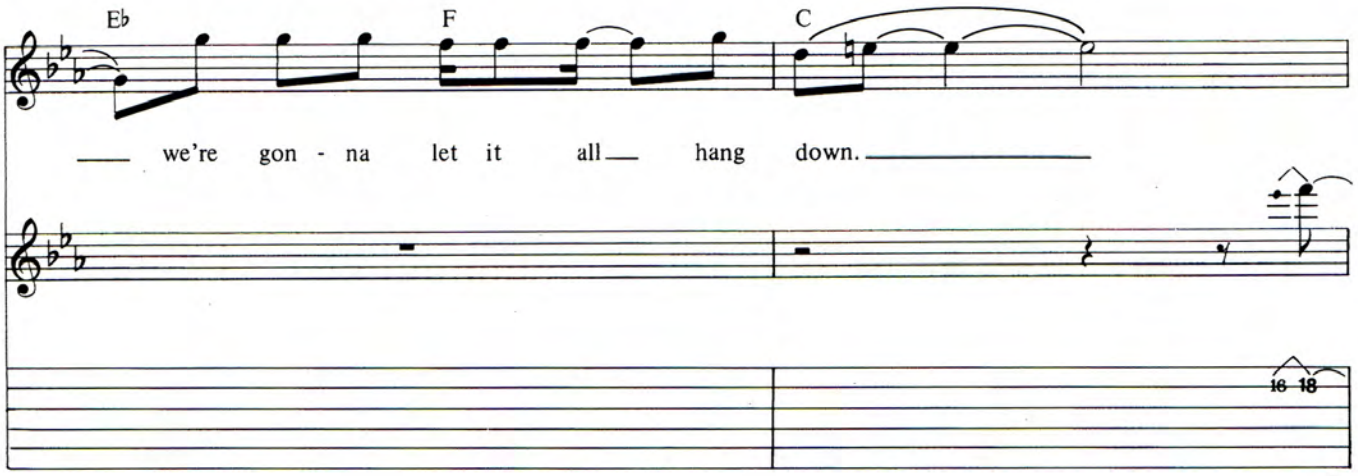


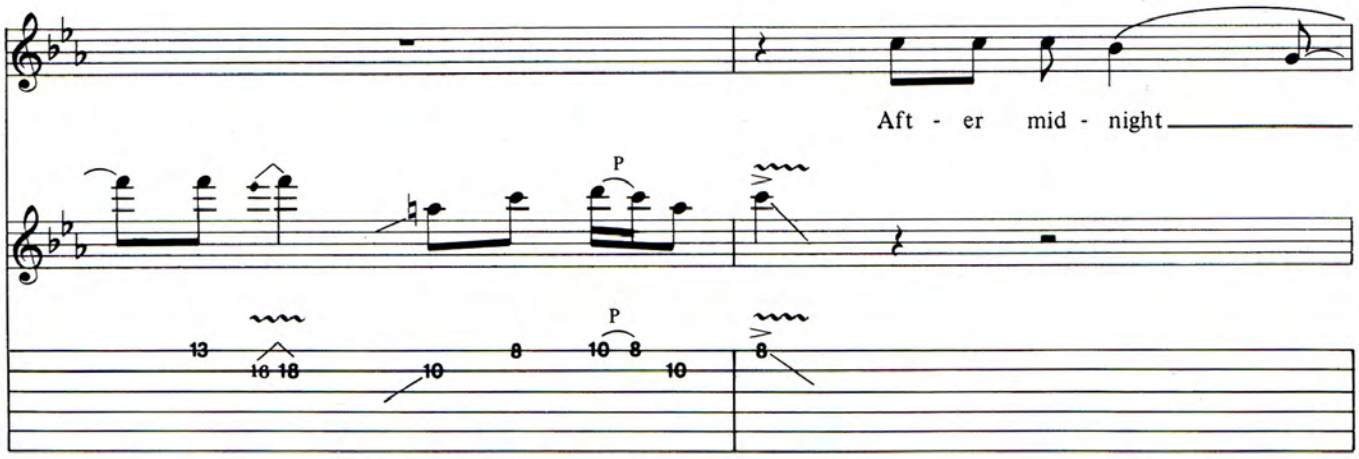
Guitar Lick: A

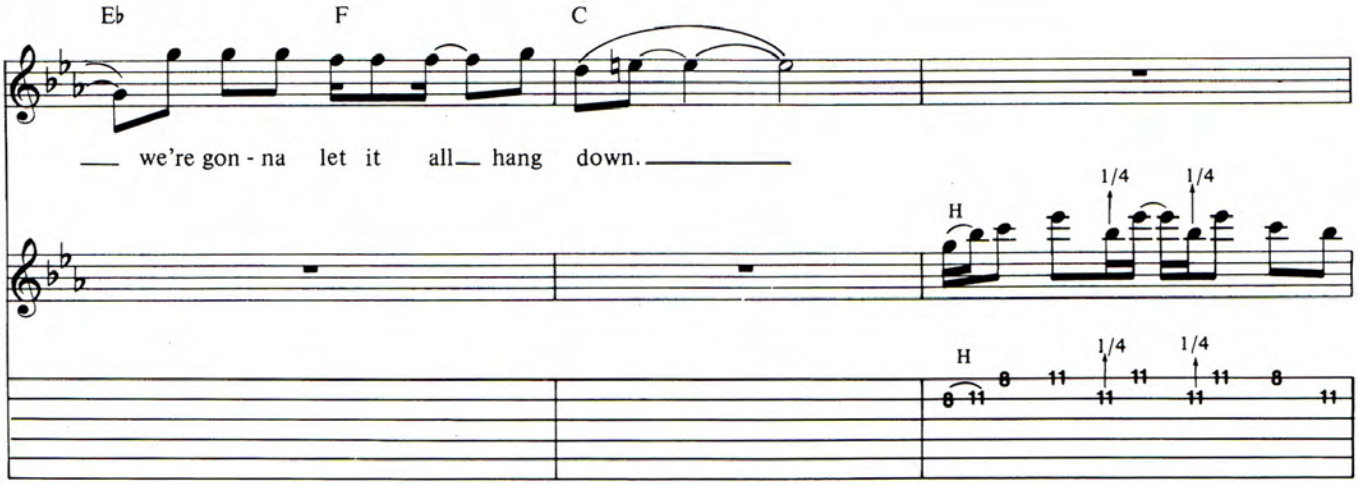
D.S. al Coda

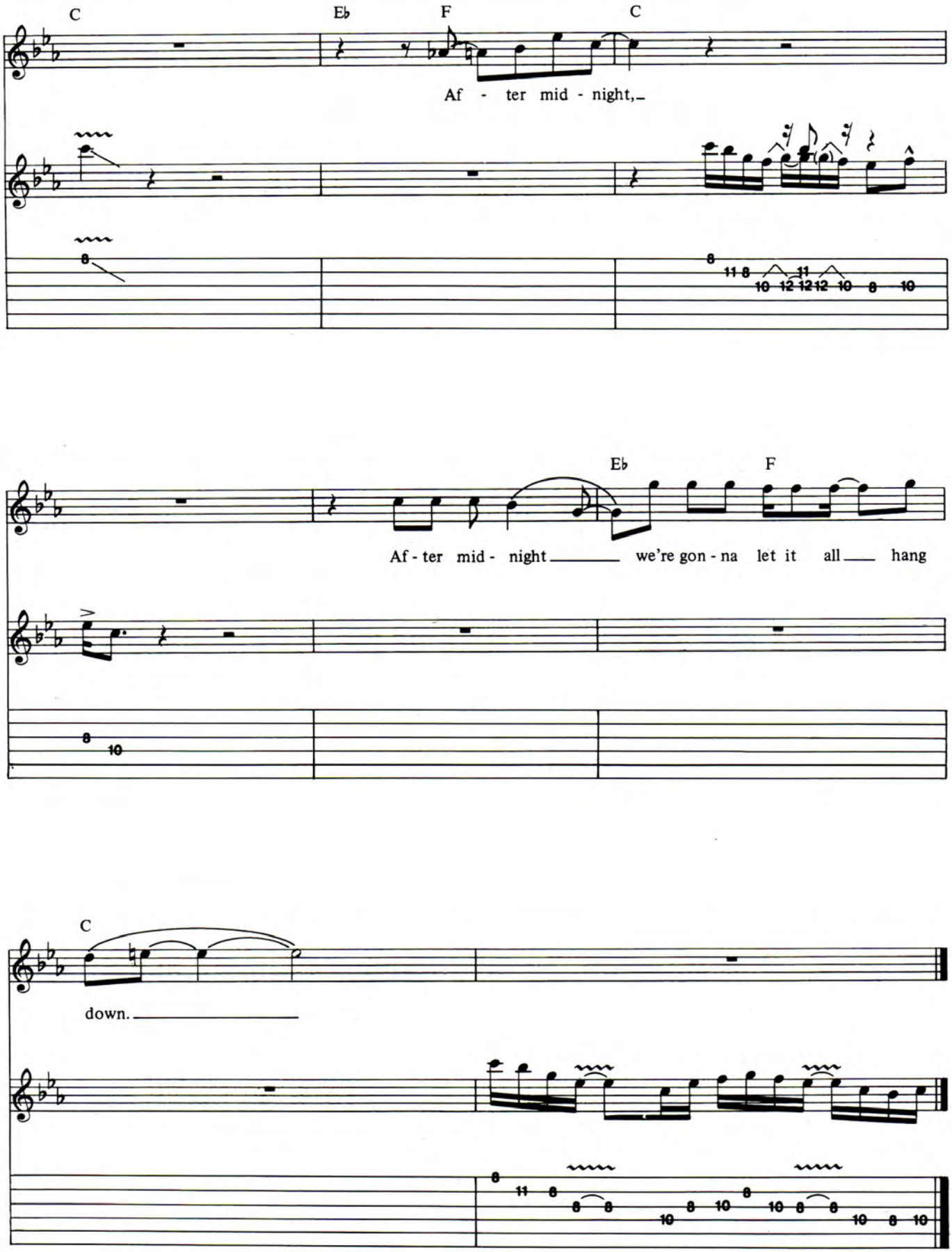


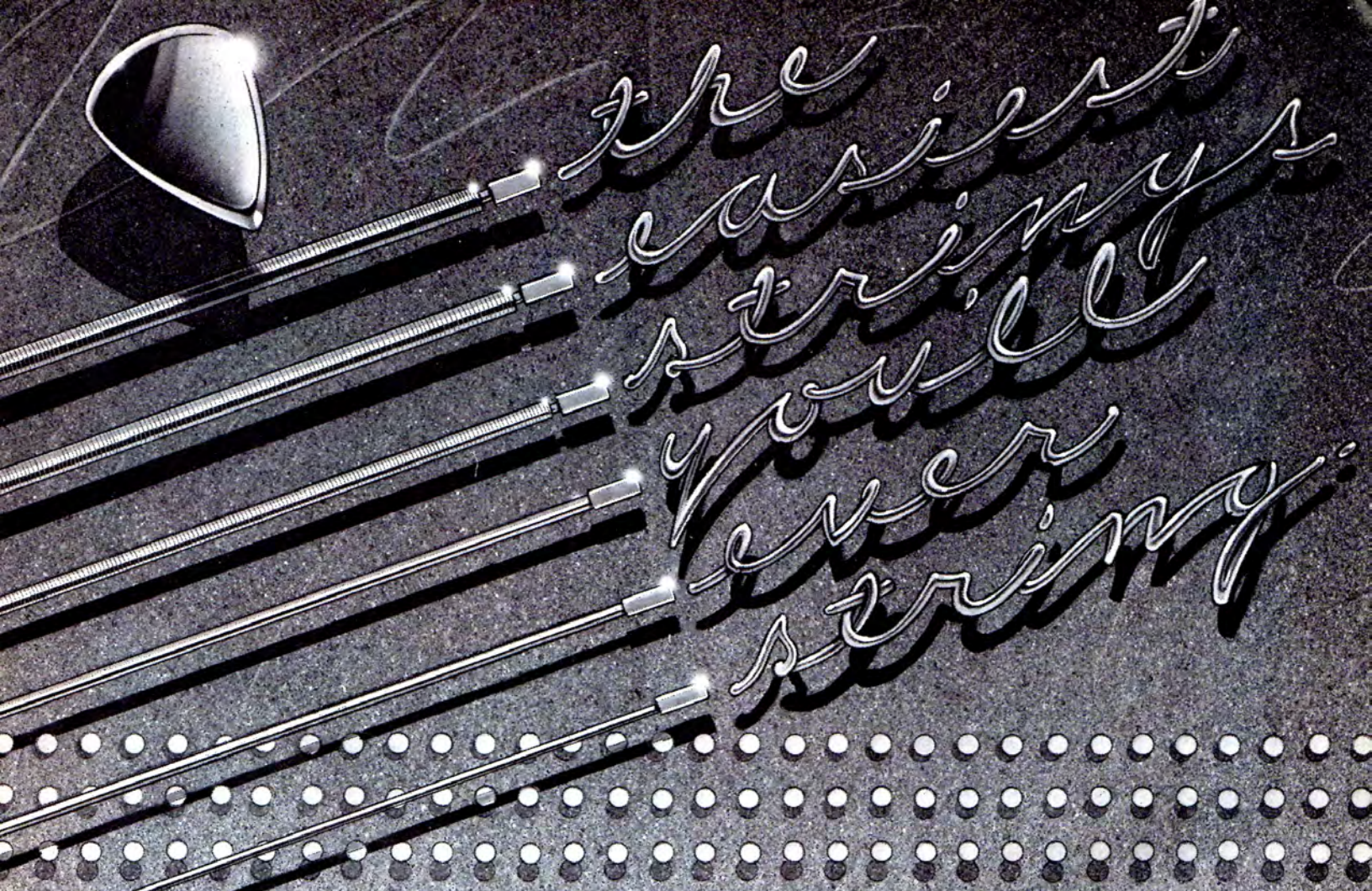

Coda
Guitar Lick: A
C
E♭
F
C
Af - ter mid - night, we're gon - na let it all hang down.
Continue Guitar Lick A till the end
E♭
F
Af - ter mid - night we're gon - na let it all hang
C
down.
Af - ter mid - night


E♭
F
C
we're gon - na let it all hang down.
16 18


Aft - er mid - night
P
13
16 18
10
8
P
10 8
10
8


E♭
F
C
we're gon - na let it all hang down.
H
1/4
1/4
H
8 11
8
11
1/4
11
1/4
11
11
8
11


C
E♭
F
C
Af - ter mid - night,
E♭
F
Af - ter mid - night we're gon - na let it all hang
C
down.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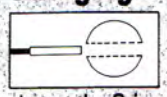

Insert the Grip Tip into the tuning post.

Bend the string 90° and start turning.

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In this issue of **GUITAR** we continue our policy of making music easier to play, for both the performer and the practicer. Our newly-designed Tab page should make playing the magazine even more of a treat. And in our Call Board section, we are instituting a Gig Registry, for itinerant local bands and musicians. Advertise your band's availability in your local region. See the Call Board for details. Also, next month, noted music business lawyer, Alan Siegel, will begin a column addressing whatever questions you may have regarding the music business. **Joeysguitartabs.**

Meanwhile, in the issue at hand, we present a variety of metallic shadings; the burnished steel of Judas Priest, the platinum fusion of Rush, the aluminum siding of X and the gold-plated sound of Loverboy.

We also say farewell to Barry Lipman as our On the Case reviewer. Barry's gone on to found his own guitar company, Player Instruments. We wish him the best of luck. Of course, Barry will still be available to answer your guitar questions. Replacing Barry, starting next month, will be Roger Sadowsky, a noted luthier and repairman, based in Manhattan, who has worked on guitars for Joan Jett, Paul Simon, Hall & Oates and George Benson.

The Editors

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Letters

Dear **GUITAR** Magazine,

Just checked out your Premiere Issue on the newstand. Looks like something hot! Nearly every artist featured was a favorite of mine, which is rare to find in a magazine today. The Steve Howe Interview was great, and finally some news on Robbie Blunt. I especially appreciated your sheet music with tablature. It was very helpful. Let's see some more rock classics in the future.

Though to compare this magazine with Guitar Player is probably inevitable, the thing I like best about this magazine is that it (I hope) concentrates mostly on rock guitar playing rather than bluegrass, folk or classical, which I'm frankly not interested in. Do we get a poster every issue, too? Too much! Keep it up.

Pete Dempcy
Bellevue, Washington

Dear **GUITAR,**

I am not normally a guitar player, although I know how to play (keyboards are my forte). However, I did pick up a copy of your magazine,

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mainly because of your interview with Def Leppard, my favorite group. I must say, though, your magazine knocked me out! It is, in my opinion, the most complete guitar magazine that I have read. In fact, it has renewed my interest in guitar playing. Keep up the good work.

Susan Ring
Eatontown, NJ

To Whom It May Concern,

I just picked up the December issue of your magazine in a local store and realized it's a new one. Canada is starving for a decent music oriented book—American or Canadian. I read the other ones but they lack the style you have chosen. I find your magazine a real insight into the present popular bands. The articles are great and to be able to get decent music scores is great. I teach guitar and find the general music books (popular) lacking in most parts, ie; piano music that guitarists have to transpose and figure out the licks to. My favorite this issue is Rick Derringer's *Rock and Roll Hoochie Koo* and I plan to use it in the classroom. Keep up the good work on a superb magazine.

M. J. Holcroft
Hamilton, Ontario

GUITAR,

I have read a lot of music magazines and I have to say that yours is the best. Since I've been reading your magazine my guitar skills have doubled and I owe it all to your mag. I would like to see music from new groups such as U2, Big Country, INXS, etc. in the future. Also, I'd like to see articles about regional bands and local guitar heroes across the country.

Tony Wright
Decatur, IL

Dear Editors,

I am writing to you from the Calculus classroom on the campus of the University of Hawaii Hilo because:

A) I absolutely loved your Premiere Issue.

B) I felt I had to let you know how much I enjoyed it.

C) Reading it was a lot better than listening to the instructor of this class.

The articles on Billy Squier and Steve Howe were excellent and the pullout of Neal Schon is already on my wall.

I'm looking forward to future issues of your magazine and would like to see something about Eddie Van Halen, Lee Ritenour and Nancy Wilson. A poster of Ms. Wilson wouldn't be half-bad either. Meanwhile, continue the great work! Survive!!

Cedrix M. Calbero
Pepeckeo, Hawaii

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OPEN EARS

BAND REHEARSAL PART 1

John Stix

by Steve Morse

One of the most celebrated guitarists in the world, Steve Morse is the former leader of the Dregs. He currently leads the Steve Morse Band and farms his own land in Georgia.

When it comes to band practice, the first thing you need is a place to play. That's the downfall of many bands. It can cause divorce, jail terms, all kinds of problems. The best place is anywhere you can play at full volume. The drummer hits harder and you can see what the amps can and cannot do, so you get a close simulation of reality. A big warehouse with a stage is great, but let's face it, the only people who can do that are those with gold records. The rest of us have to use a basement, garage or a rental property. Another possibility is renting a storeback after hours.

In almost any place you wind up you'll have to stop all the air leaks that you can. So cover the windows and insulate them. You can insulate with fiberglass over the windows and then cover them with some soft material. Basically, what you're trying to do is to deaden the room enough so your high end isn't bouncing all around. It takes a lot of engineering to keep the bass from resonating. If you're in a small room you'll have to keep the bass at a little lower volume, no matter what.

For bringing the guitar volume down to about half you'll need a master volume or a power attenuator, which will allow the entire amplifier to work, rather than just the preamp section. That way you don't have to change the tone too much. Second best would be blankets or somehow muting the speakers themselves. It changes the tone, but at least the distortion level stays the same as reality and you get an idea of how to deal with different types of distortion. The master volume trip will work pretty well for single notes, but for chords it can be shaky. It depends. There are some amps with switchable channels which can do a pretty good job. I would rather have full volume or use a power attenuator. The only way to bring the drum down is to change the sound. A lot of people do things like putting sheets between the heads, or mufflers on the heads. Some put blankets around the drums. Then there is the very obvious electronic drums, where you can put the whole band in the headphones.

Andy West and I made a rig with headphones about 12 years ago. Since we didn't have the same kind of distortion it was no good for jamming and getting the same sound. But it was very useful for late at night when you couldn't make any noise. Even the Mattel toy drum and a cheap headphone system with a multiple output would work. Even if you can't give everybody their own mix, you can just put them in a little bit and use "Y" cords to come off even a stereo amplifier. Any kind of rig like that would be good for the band that wants to get a lot done and has to do some of their practicing while people are still awake in the neighborhood and some after it's too late.

With electric guitars, if you don't have drums, you can play them acoustically at almost no volume and keep time by tapping your feet together. That's a real useful way to practice, unless you sing. A majority

of the practicing or getting parts together in the Dregs was done at volumes that you could speak over. We turned up to the point where we were just loud enough to be heard. Rod, our drummer, would sit and hit the floor.

This method keeps out ear fatigue and makes it more exciting when you turn the stuff up. Also, instead of a constant barrage of noise, the neighbors heard brief blasts. By being able to talk over the music you can hear your foot tapping, which immediately takes away any doubt about where the time is. You count 1,2,3,4 with your foot tapping and the band can see and hear it. It helps place the parts in time. There are a lot of ways to rehearse parts, but when it comes down to trying out your arrangement, you need a place where you can play the drums and everything full-out, because it's a whole different feeling.

You should prepare others in advance, if possible, with cassette tapes or music. That is unless the whole concept is experimental, in which case you'll need a lot more time. What I did with the Dregs was to give people tiny snatches of the tunes. It would only be the technically hard parts of the melodies. All the easy parts we would learn on the spot. In other words, if there's one part where the bass does 32nd notes, then I would just show him that part on tape before the rehearsal. Joeysguitartabs.

When you make tapes, make them with a metronome in the background, so people can hear the time. That's very important. It may seem obvious to the composer, but it's never obvious to the other people, especially if there's any trickiness to the melody. First put a tuning note on the tape so they can tune their instrument to the tape. If you have a piano player, hope they have a tunable machine or use a pitch fork. Turn on the metronome and count out loud, 1,2,3,4 and play the part in time. Then play it half as fast, or even slower, just to get the notes. Then play it a third time at the right speed so they spend most of the time doing the slow part to get the notes, but keep referring to the real time part. Since the metronome is there all the time as background, you have something to play along with.

As far as writing parts out, it's good experience and a good exercise to do for a lot of reasons that may be too obvious to mention. But it leads to a certain dependency by other musicians. If they lose that piece of music then you'll have to show them all over, or worse, they'll never break away from the music. If you give them a tape, they can't stop while the drums are playing and say wait a minute, let me turn on the tape. They have to know it to play it at all. They can't say I'll just use the music in rehearsal and when we play a gig I won't use it. You'd be surprised how hard it is to tear somebody away from the music. On the other hand, the good aspects of using music as an exercise in sight-reading and music writing would outweigh those disadvantages for those people who want to explore reading and writing music. Just be aware that people will become dependent on the piece of paper. ■

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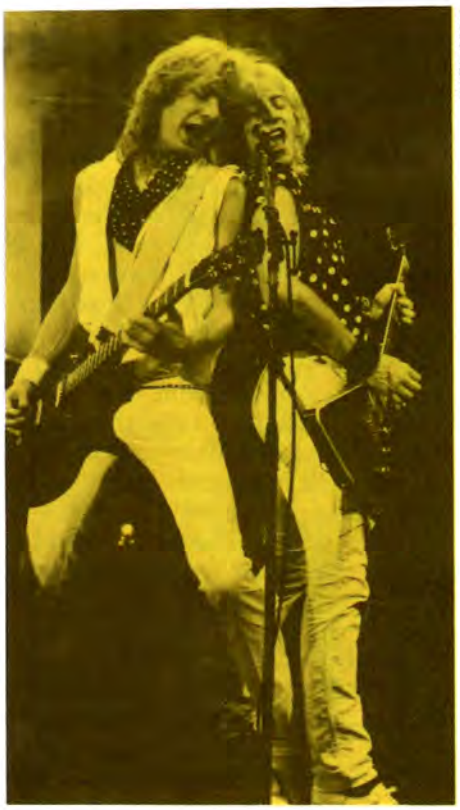


Ross Halfin

IN THE LISTENING ROOM

DEF LEPPARD

1983 was the year of Def Leppard. It seemed wherever you flipped the radio dial the Leps would catch up to you before they broke for the news. Curious to see what they thought of some of our favorite tunes, we were happy to put guitarists Steve Clark and Phil Collen In The Listening Room.

Musical Selections by John Stix

1. *Good Times Bad Times* from **Led Zeppelin,** by Led Zeppelin/Atlantic SD 8216

STEVE: Zeppelin is my favorite band: what else can I say? Jimmy Page is an amazing technician as well as a player.

PHIL: This is the first song you hear when you put on Zeppelin one.

STEVE: Jimmy Page is the guy who got me started with rock music. It wasn't this song, it was *How Many More Times.* I heard that riff and didn't know who it was, I just said, "I've got to do that." Before that, I could play a few chords but I didn't know what direction to take. When I heard that riff I knew how I wanted to play guitar. This record was also an excellent production for '68.

2. *It Keeps You Rockin'* from **Emotions in Motion,** by Billy Squier/Capitol EMI ST-12217

PHIL: Good song. The drum sound and the production are quite good. His voice is good and the phrasing is just right for this sort of song. All of the elements are there. You can have a bad song and a really good band will make it sound good. Some of Paul Rogers lyrics aren't the best, but the way he phrases them makes it. This song has all the elements.

STEVE: I've always liked Billy Squier's guitar sound on record. He gets that slightly distorted Telecaster sound. This is one of my favorites. *In the Dark* is my favorite by Billy Squier.

3. *I'm Always Gonna Love You* from **Corridors of Power,** by Gary Moore/Mirage 90077-1

PHIL: Gary is one of my favorite guitarists. He has been for a couple of years. He has the most amazing feel. He's got everything.

STEVE: He's got speed and melody. This song is one of my favorites on **Corridors of Power.** This record is also well produced. When Gary was in Colosseum II I used to buy their albums just to listen to his guitar playing. What I like about him now is that he is also a songwriter. He's now much more to my taste than listening to Colosseum. This is a good Gary Moore tune.

PHIL: I'm biased because he is one of my favorites. I shouldn't say this but just the fact that it's Gary makes it good for me.

4. *Rock and Roll Park* from **Unsung Heros,** by The Dregs/Arista AL8-8120

STEVE: It's very strange. I've never heard this guy before. He sounds like a really good guitar player. But to be quite honest, I'm not a big fan of instrumentals. I don't dislike them, but if you're soloing all the way through a number, then it's hard to find things that really stick out. Whereas if you have a 20 second solo then you take in what you hear a bit more. I don't mean that I don't like it. The guitar player is great, you can't ignore that. I like that sort of blues/jazz feeling.

PHIL: When I heard Steve Morse for the first time it just blew me off. He was the first player in the last two years that made me want to learn some of his stuff. He blew me off for the same reasons as Gary Moore. There are bits that I heard Morse do that I hadn't heard other people do. He's got his technique off perfectly. I agree with Steve that with an instrumental you almost can't count it as a song. As a performance I think it's great. You can't go wrong. As a guitar player I'd give Steve Morse the highest marks. But I've heard him play better.

5. *On and On* from **Michael Schenker Group,** by The Michael Schenker Group/Chrysalis CHR 1336

PHIL: That's Michael Schenker in the studio. I thought this was the best song on his **Live at Budokan** album apart from the UFO songs. In general I don't like his songs, but he's a really good guitar player.

STEVE: He has that individual sound. You can pick him out straight away.

PHIL: He can play two notes and you can tell it's Schenker. A lot of people copy him. The kids in England worship him.

STEVE: I prefer *Lights Out* from UFO. As a guitarist he's great, but I don't think he's that good in his own band.

PHIL: He needs guidance. He was all right when he had Phil Mogg and Pete Way, who are good songwriters. They feed him well. He could use stronger material. But you can't deny his sound and feel. It's unique

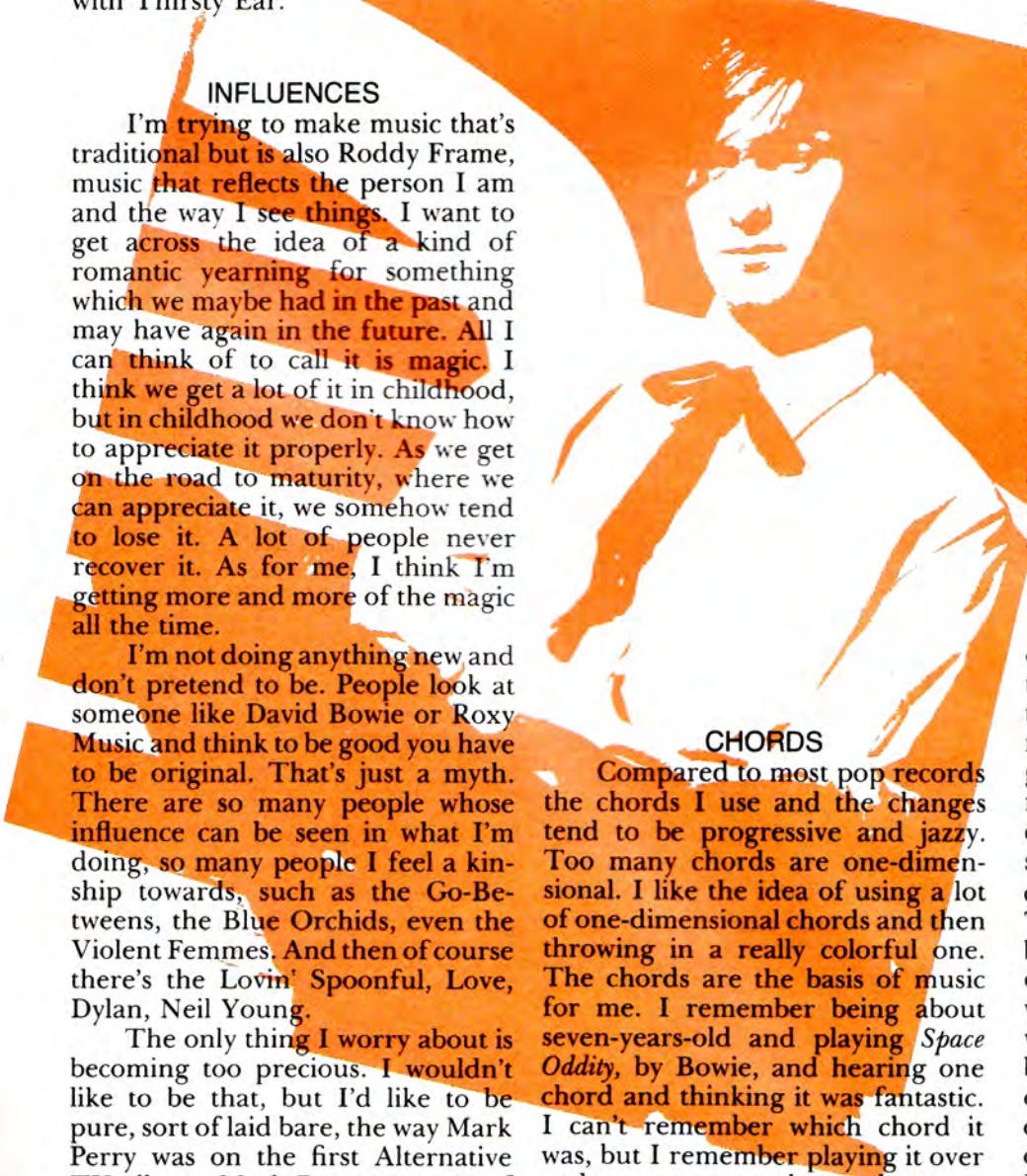
STEVE: He was one of the first German guitarists and all the kids went for it straight away. There's never been anything like it. There were other guitar players around, but Michael Schenker seemed to trigger everybody off immediately. He triggered me when he was in UFO. He still puts it across live.■

RODDY FRAME OF AZTEC CAMERA

ON THE RADIO

Interview by Peter Gordon

Elvis Costello's favorite new band, Aztec Camera, is, for the most part, Scotsman Roddy Frame, guitarist, lead singer, lyricist and composer. Entitled **High Land, Hard Rain,** Aztec Camera's debut album was called "worth it's weight in gold," by London's influencial Sounds, and "as sparkling, as profound and as essentially Scottish as Bill Forsyth's (**Gregory's Girl, Local Hero**) cinema," by the New Musical Express. Playing a kind of post New Wave electrified punk/folk, the 20-year old Frame may well spearhead a resurgence of the acoustic guitar. Thus **GUITAR** was more than eager to sit in on Roddy's interview with Thirsty Ear.



INFLUENCES

I'm trying to make music that's traditional but is also Roddy Frame, music that reflects the person I am and the way I see things. I want to get across the idea of a kind of romantic yearning for something which we maybe had in the past and may have again in the future. All I can think of to call it is magic. I think we get a lot of it in childhood, but in childhood we don't know how to appreciate it properly. As we get on the road to maturity, where we can appreciate it, we somehow tend to lose it. A lot of people never recover it. As for me, I think I'm getting more and more of the magic all the time.

I'm not doing anything new and don't pretend to be. People look at someone like David Bowie or Roxy Music and think to be good you have to be original. That's just a myth. There are so many people whose influence can be seen in what I'm doing, so many people I feel a kinship towards, such as the Go-Betweens, the Blue Orchids, even the Violent Femmes. And then of course there's the Lovin' Spoonful, Love, Dylan, Neil Young.

The only thing I worry about is becoming too precious. I wouldn't like to be that, but I'd like to be pure, sort of laid bare, the way Mark Perry was on the first Alternative TV album. Mark Perry was one of the original punks. In 1977 he made a fantastic album. Before that he was writing a magazine called Sniffing Glue.

CHORDS

Compared to most pop records the chords I use and the changes tend to be progressive and jazzy. Too many chords are one-dimensional. I like the idea of using a lot of one-dimensional chords and then throwing in a really colorful one. The chords are the basis of music for me. I remember being about seven-years-old and playing *Space Oddity,* by Bowie, and hearing one chord and thinking it was fantastic. I can't remember which chord it was, but I remember playing it over and over to my mother and expecting her to understand that it was really great. I think she humored me in the end and said it was really good. But that was when I realized that it wasn't just David Bowie and his hair that was good; he actually played some amazing chords.

Most pop music tends to be mindless, like Haircut One Hundred. I think Culture Club is quite good. They've got a really good sense of melody. I like intensity in a song. The best one for that is *Heroin,* by the Velvet Underground. Young people today are unfortunate in that they don't get the Velvet Underground pushed down their throat on the radio like they get ABC pushed down their throat.

ACOUSTIC/ELECTRIC

Playing acoustic guitar and electric guitar require two different approaches. On electric I use a sort of Tom Verlaine-ish picking, which is harsh. I like to bring out the harsher qualities of the electric guitar. On acoustic I'm really into the dynamics of it, how the whole sound changes from when you have it soft and when you have it hard. You can get so many different sounds from an acoustic guitar. Scotland has an acoustic tradition, but it may have hindered me more than anything else. You always tend to turn up your nose at what is round about you and look for something else. So I turned up my nose at folk music and was very into David Bowie and Roxy Music. And I always admired guitarists like Mick Ronson and Phil Manzanera.

SHOW-BIZ

I'm against the whole 'Show-biz of Rock' facade, where bands have to go through the motions in order to be respected. When I see heavy metal bands on MTV I'm sure they're going through the motions of the rock facade, trying to become successful in the field the same way that someone goes through a social facade in order to succeed in business. That's disappointing. I think we can be more honest, because music is one of the few areas these days where it's still inspiring. I think it would be very disappointing if music became as formidably bland as many of the other arts have become, clutching at straws, playing the same old guitar tracks, like Van Halen. He must be one of the worst guitarists ever. He's really tasteless in what he plays. He just ruined Michael Jackson's record, *Beat It.* I thought it was awful. ■

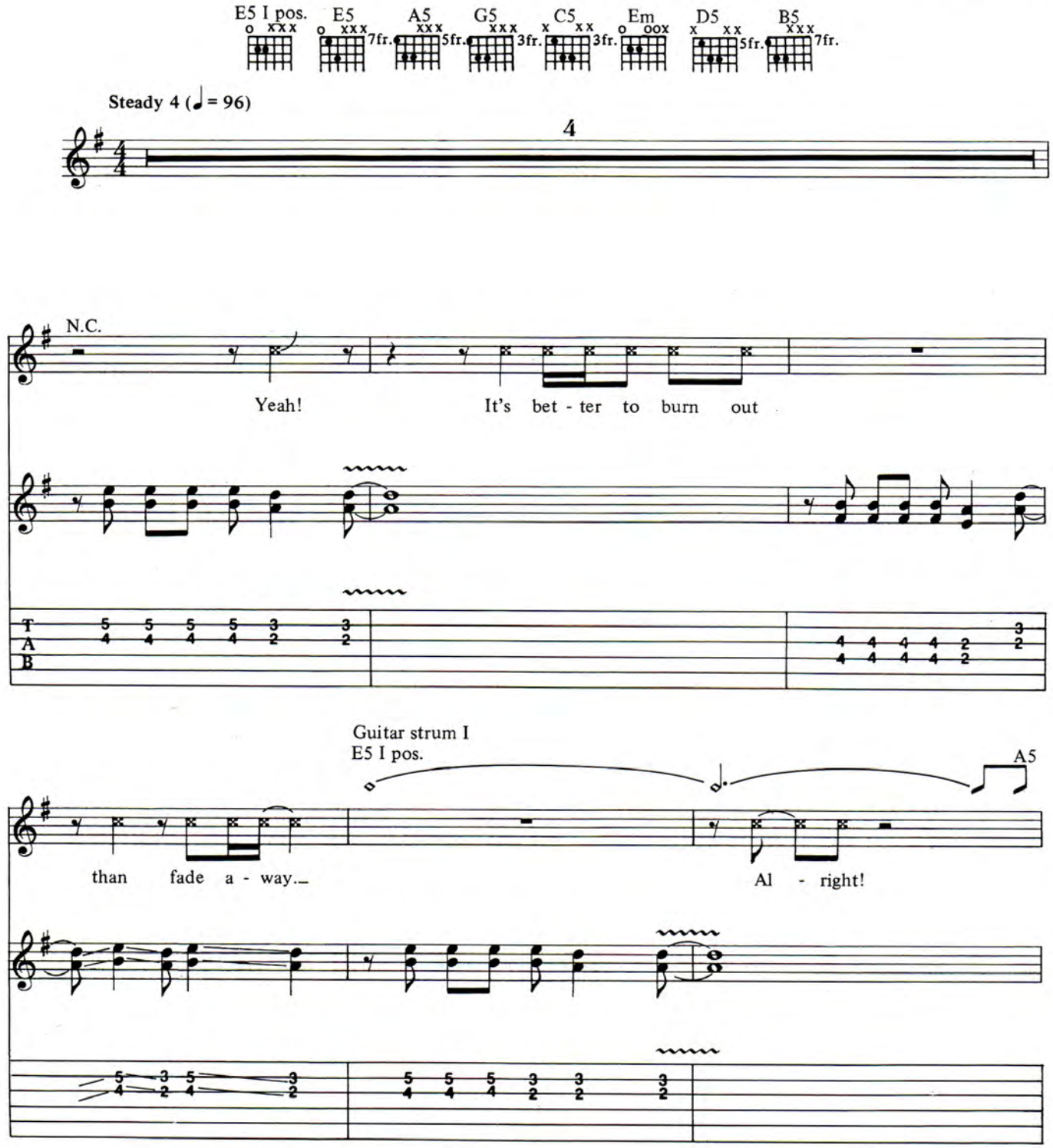
Tablature Explanation see pg. 85

ROCK OF AGES

As recorded by DEF LEPPARD

(From the album PYROMANIA/Mercury 8103081)

Words and Music by
Steve Clark, Robert John Lange
and Joe Elliott



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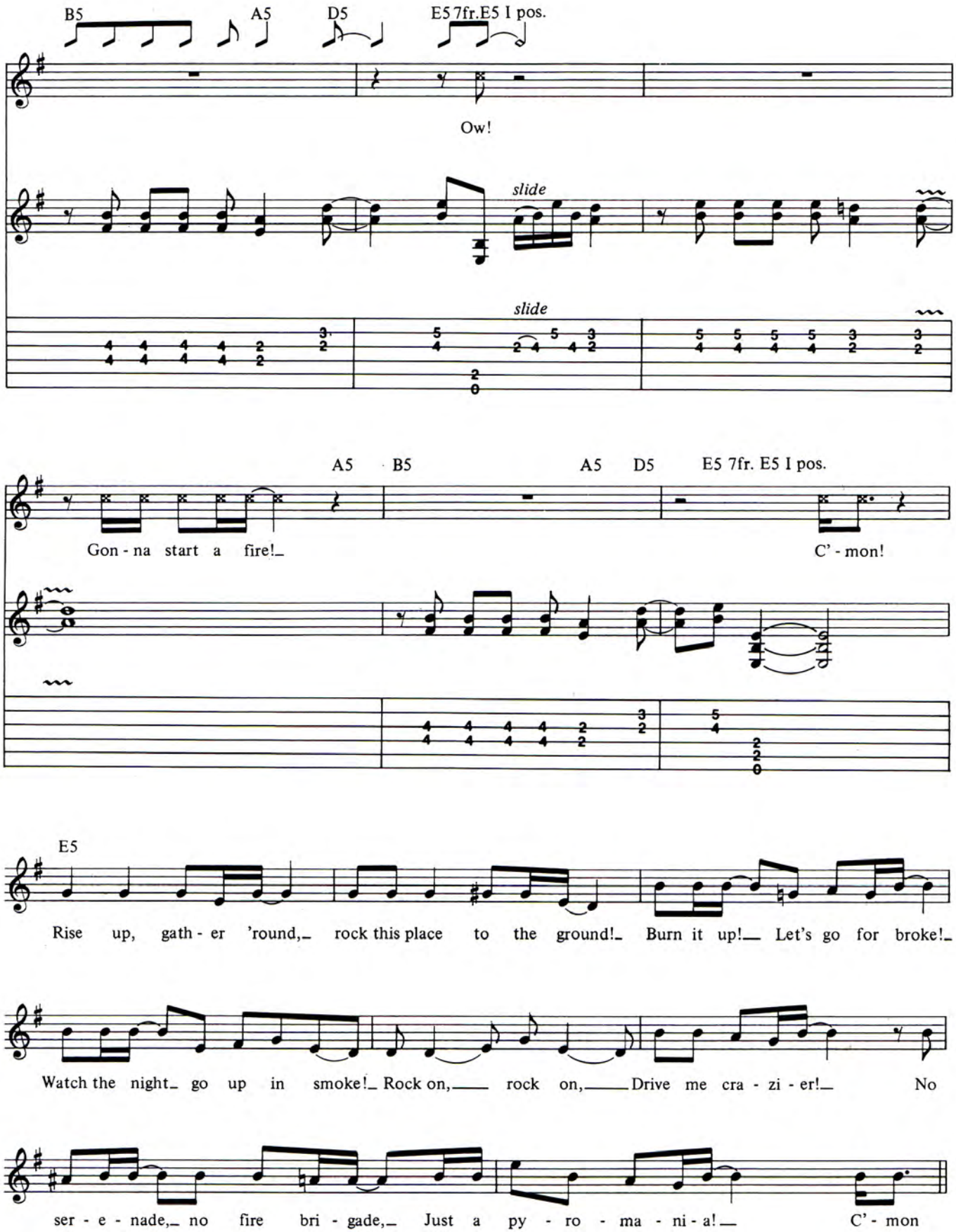
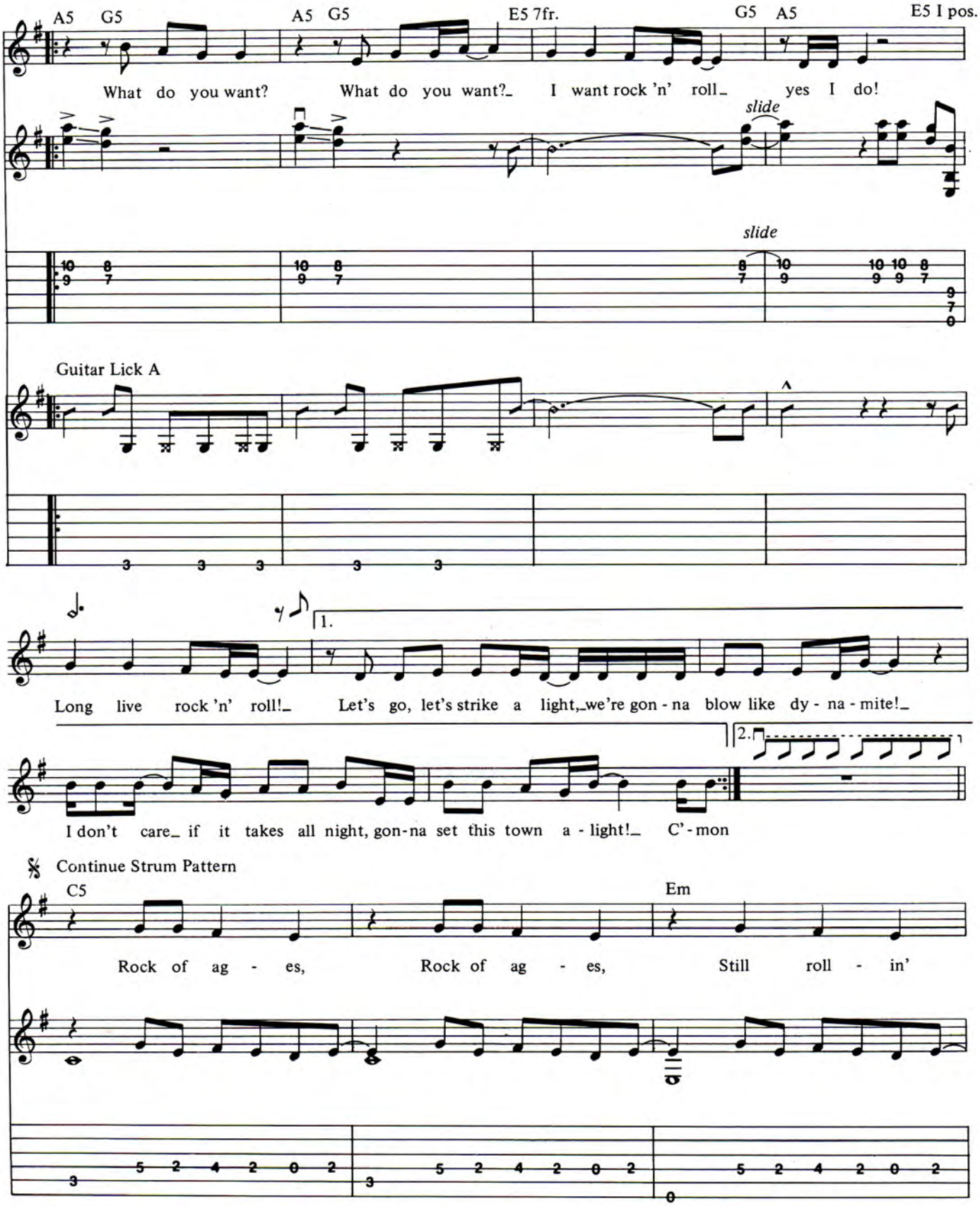
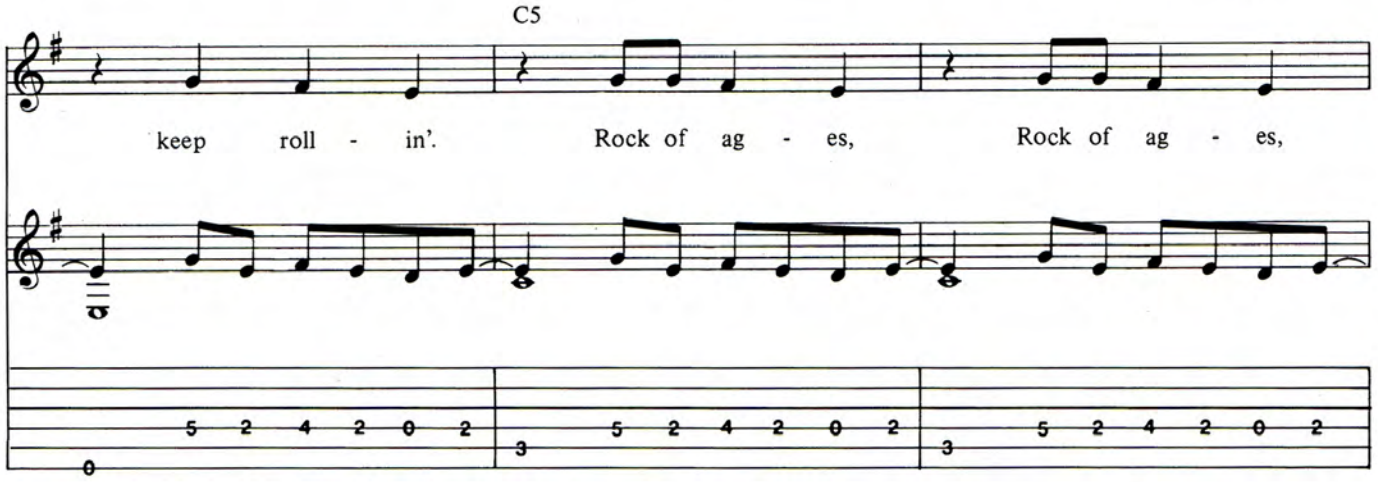
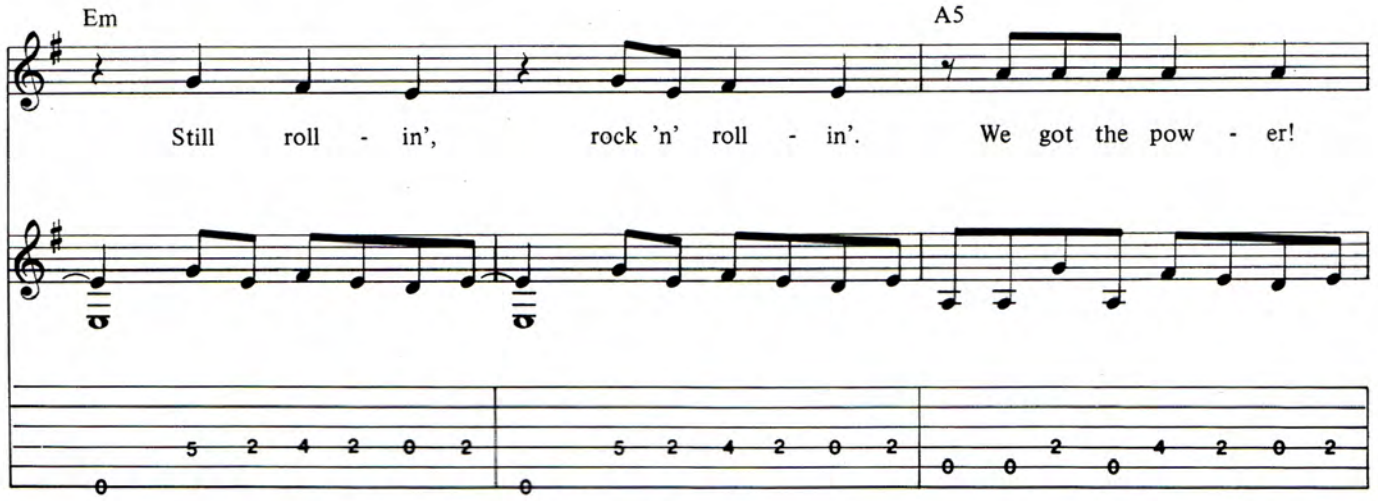
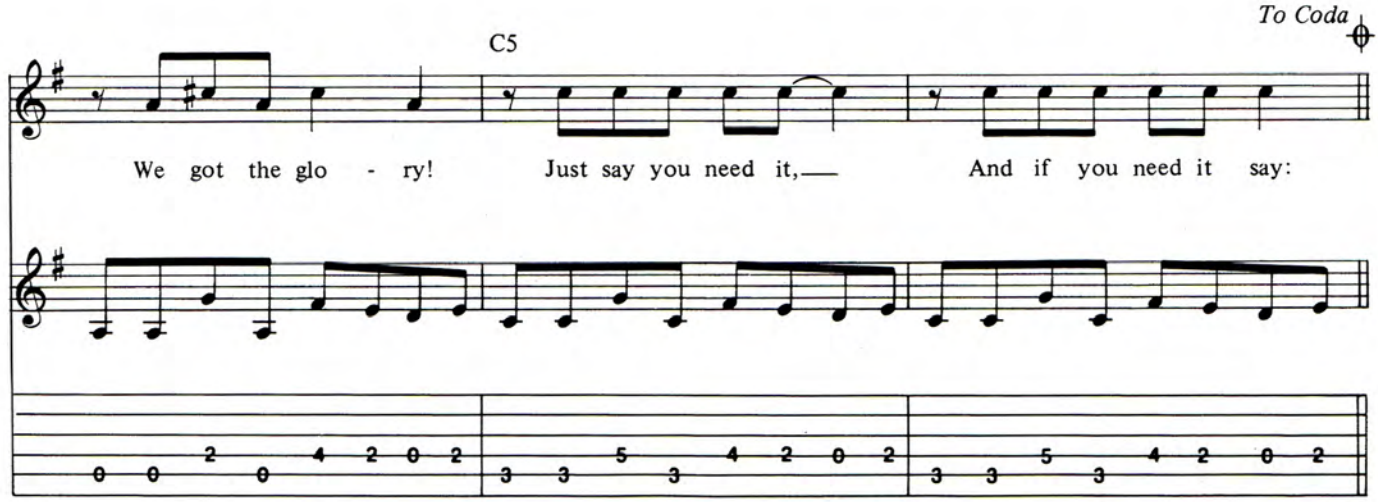
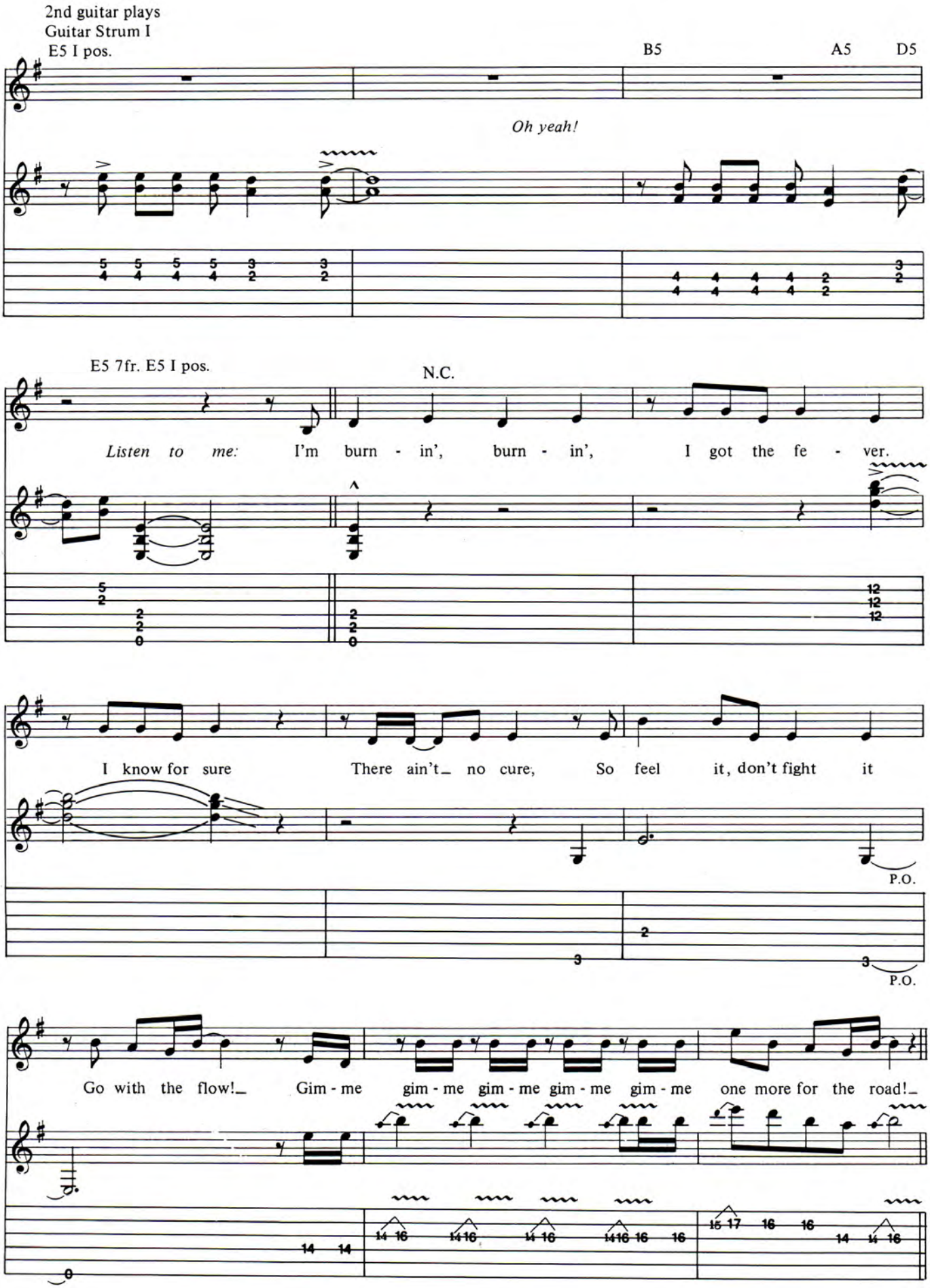

B5
A5
D5
E5 7fr.E5 I pos.
Ow!
slide
slide
A5
B5
A5
D5
E5 7fr. E5 I pos.
Gon - na start a fire!
C' - mon!
E5
Rise up, gath - er 'round, rock this place to the ground! Burn it up! Let's go for broke!
Watch the night go up in smoke! Rock on, rock on, Drive me cra - zi - er! No
ser - e - nade, no fire bri - gade, Just a py - ro - ma - ni - a! C' - mon

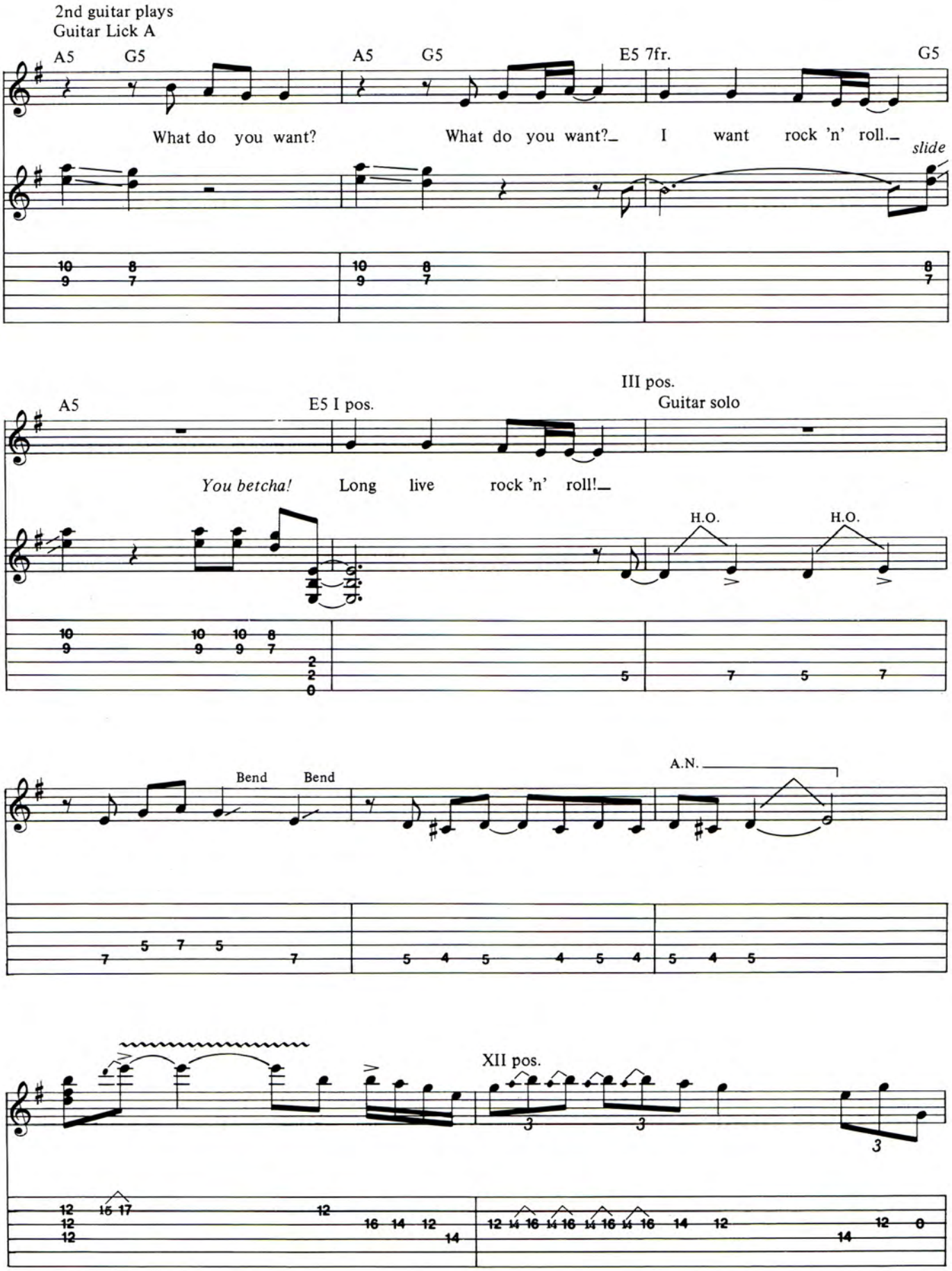

A5 G5 A5 G5 E5 7fr. G5 A5 E5 I pos.
What do you want? What do you want?_ I want rock 'n' roll_ yes I do!
slide
slide
Guitar Lick A
1.
Long live rock 'n' roll!_ Let's go, let's strike a light,_we're gon - na blow like dy - na - mite!_
2.
I don't care_ if it takes all night, gon-na set this town a - light!_ C'-mon
Continue Strum Pattern
C5 Em
Rock of ag - es, Rock of ag - es, Still roll - in'

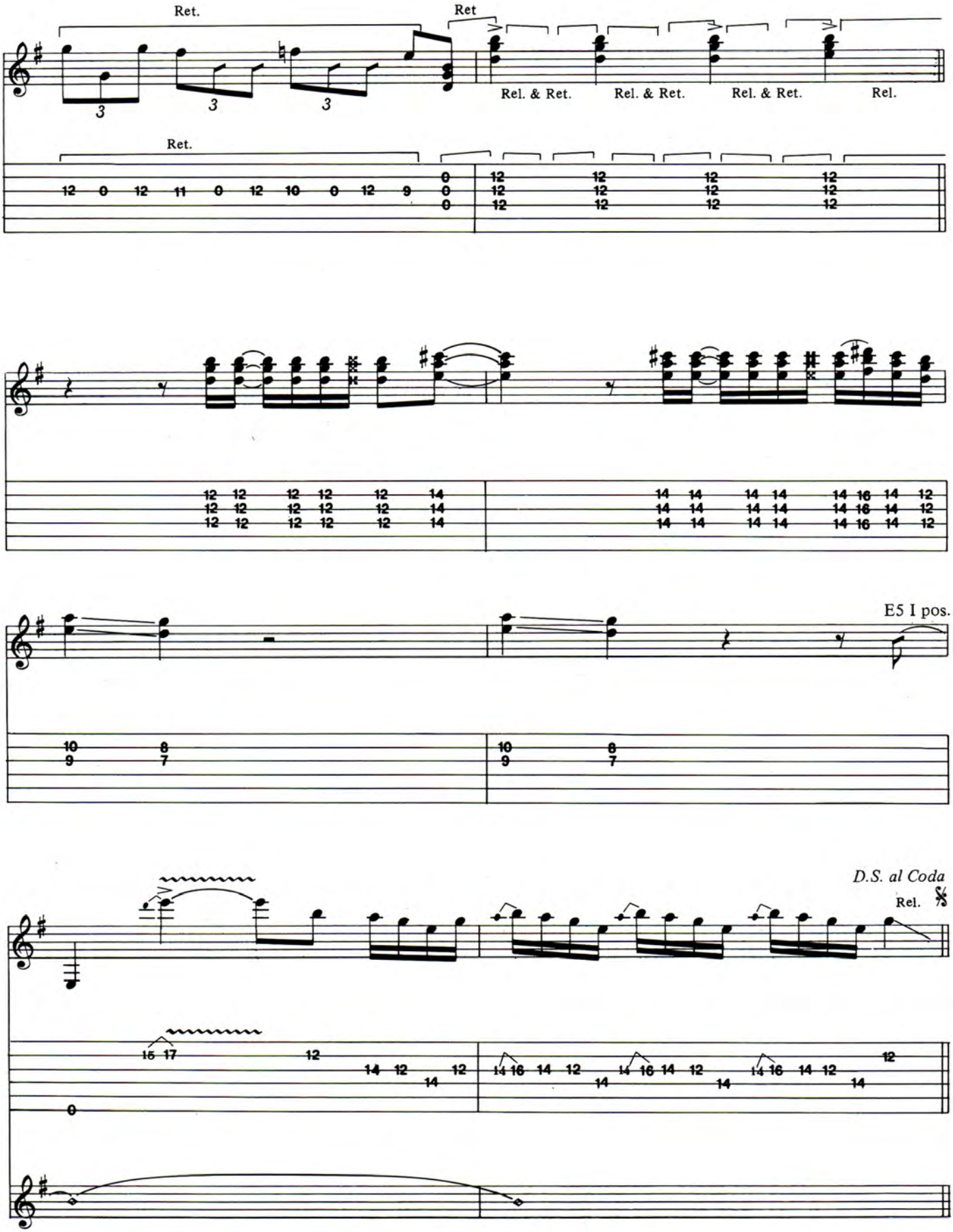

C5
keep roll - in'. Rock of ag - es, Rock of ag - es,

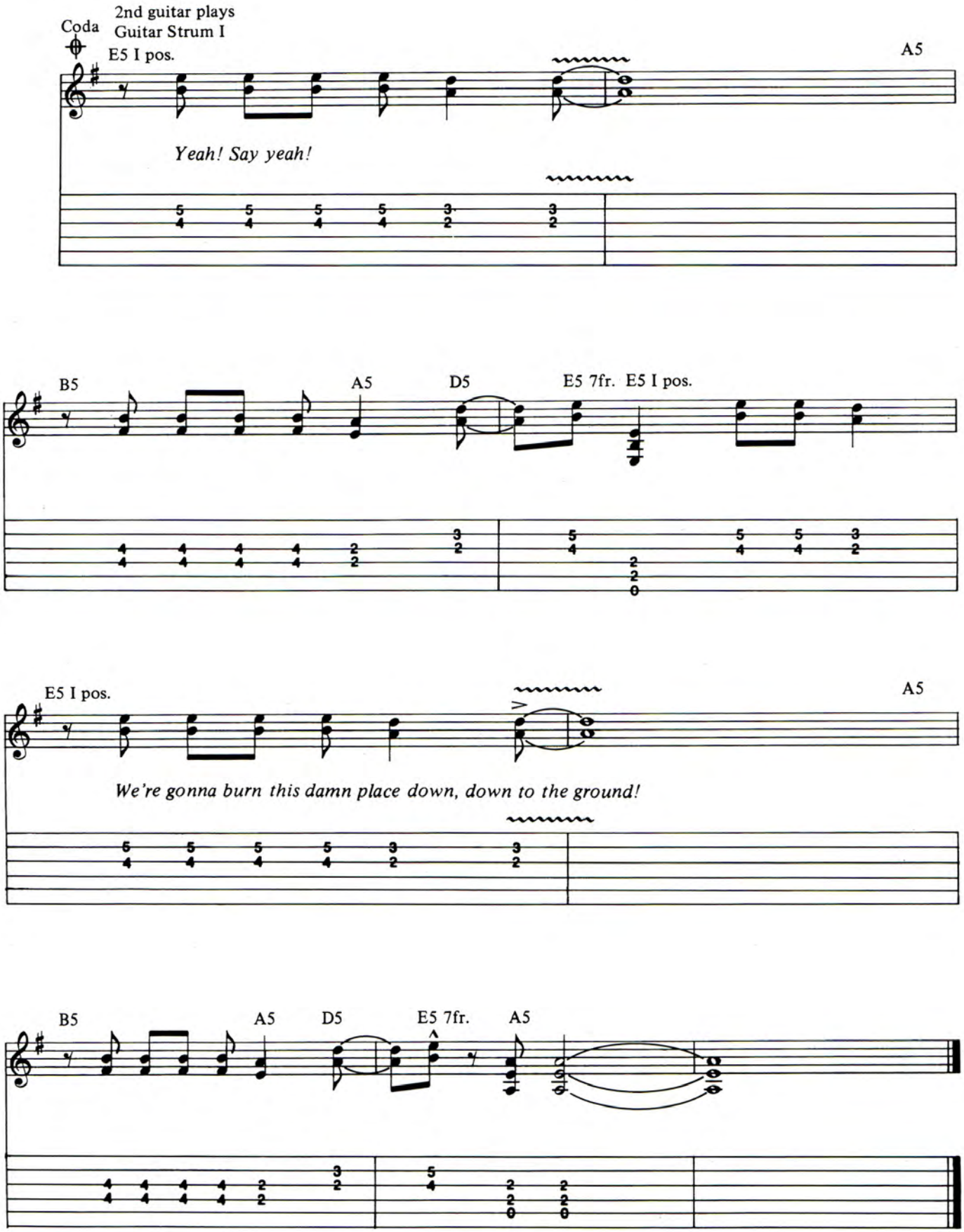

Em
A5
Still roll - in', rock 'n' roll - in'. We got the pow - er!


To Coda
C5
We got the glo - ry! Just say you need it,— And if you need it say:


2nd guitar plays
Guitar Strum I
E5 I pos.
B5
A5
D5
Oh yeah!
E5 7fr. E5 I pos.
N.C.
Listen to me: I'm burn - in', burn - in', I got the fe - ver.
I know for sure There ain't_ no cure, So feel it, don't fight it
P.O.
P.O.
Go with the flow!_ Gim - me gim - me gim - me gim - me gim - me one more for the road!_


2nd guitar plays
Guitar Lick A
A5
G5
A5
G5
E5 7fr.
G5
What do you want?
What do you want?
I want rock 'n' roll.
slide
A5
E5 I pos.
III pos.
Guitar solo
You betcha!
Long live rock 'n' roll!
H.O.
H.O.
Bend
Bend
A.N.
XII pos.


Ret.
Ret
Rel. & Ret.
Rel. & Ret.
Rel. & Ret.
Rel.
Ret.
E5 I pos.
D.S. al Coda
Rel.


Coda
2nd guitar plays
Guitar Strum I
E5 I pos.
A5
Yeah! Say yeah!
B5
A5
D5
E5 7fr.
E5 I pos.
E5 I pos.
A5
We're gonna burn this damn place down, down to the ground!
B5
A5
D5
E5 7fr.
A5

Bass in the 80s

by Tom "T-Bone" Wolk

Ob-La-Di, Ob-La-Da was originally recorded in the key of Bb. This arrangement is in the key of A to be used as an open string excercise.

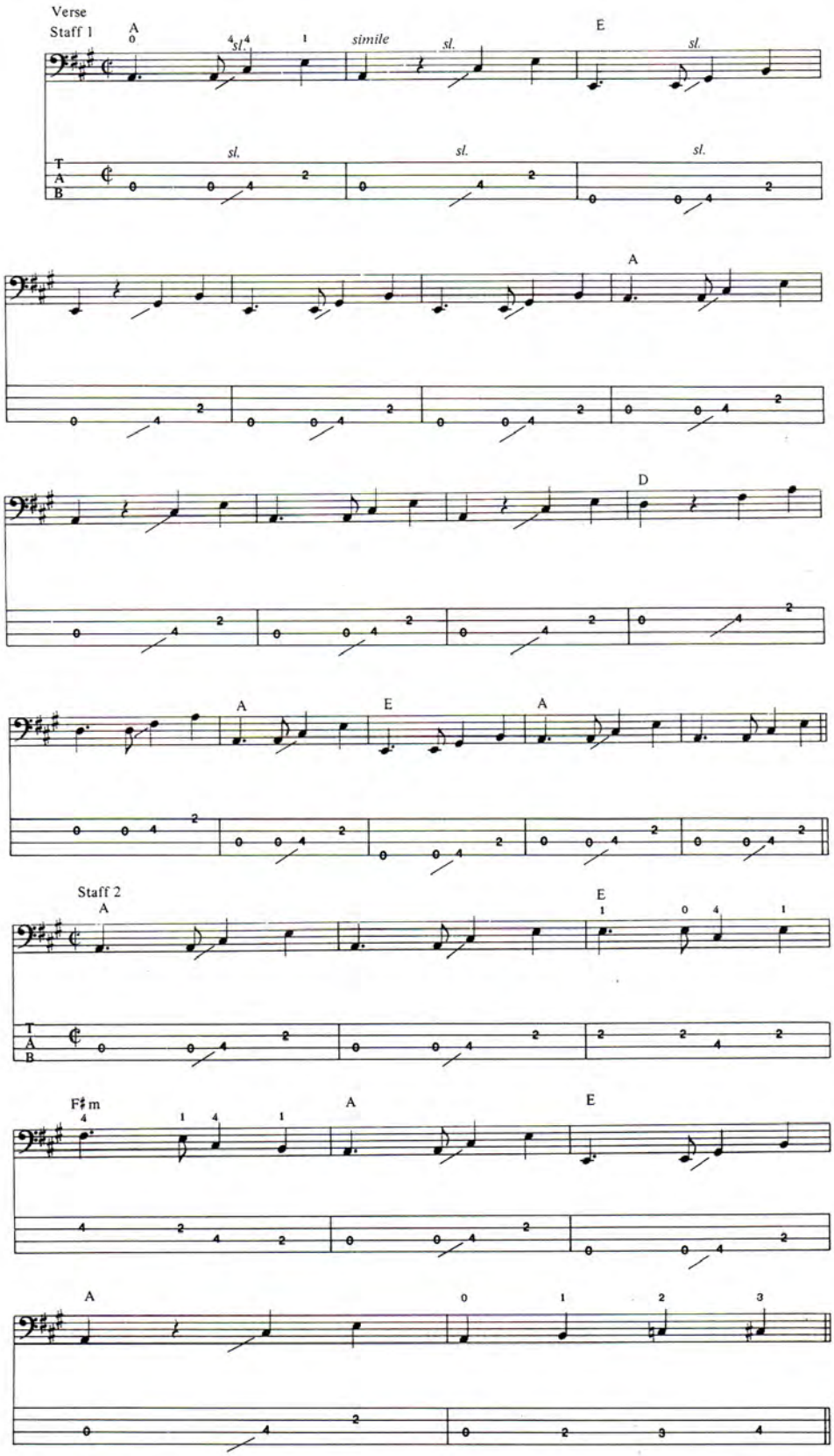
Let's not be fooled by this silly title! As you all know by now, "Paulie" was the one responsible for some of the silliest Beatles' songs ever written and waxed, like *Maxwell's Silver Hammer, When I'm Sixty-Four, Your Mother Should Know* and *P.S. I Love You.* Not the titles you'd associate with the greatest rock band ever; agreed. But underneath those English vaudeville/dance hall ditties were usually to be found ingenious Paul McCartney bass lines. I don't think in all my thousands of hours listening to and studying Beatles' records and Paul's playing, that I ever heard the bass line falter or a note out of place. Out of tune, yes, but never out of place.

His gift for innovative, orchestrated, understated bass lines is unequalled. No player, British or American, has had such a novel feel for melody and rhythm. No player dared to play what he played before him and few have succeeded after him. This can only be attributed to his unique combination of talents: classic rock and rhythm 'n' blues singing, brilliant composing, and an uncanny mastery of each instrument within the band: bass, drums, piano and guitar.

I remember all those early Beatles' years well. Each Beatles' activity was an event unto itself. Girls in art class with transistor radios (not streetblasters) glued to their ears, screamed when "Cousin Brucie" announced the Fab Four had landed on U.S. soil. Then there was the first Ed Sullivan appearance which I taped off the tv, and the release of **Meet the Beatles.** That was the first album my friends and I ever bought. And when I think back, seeing Paul with that violin Hofner bass made me scrape my allowance together

Ob-La-Di, Ob-La-Da

By JOHN LENNON and PAUL McCARTNEY



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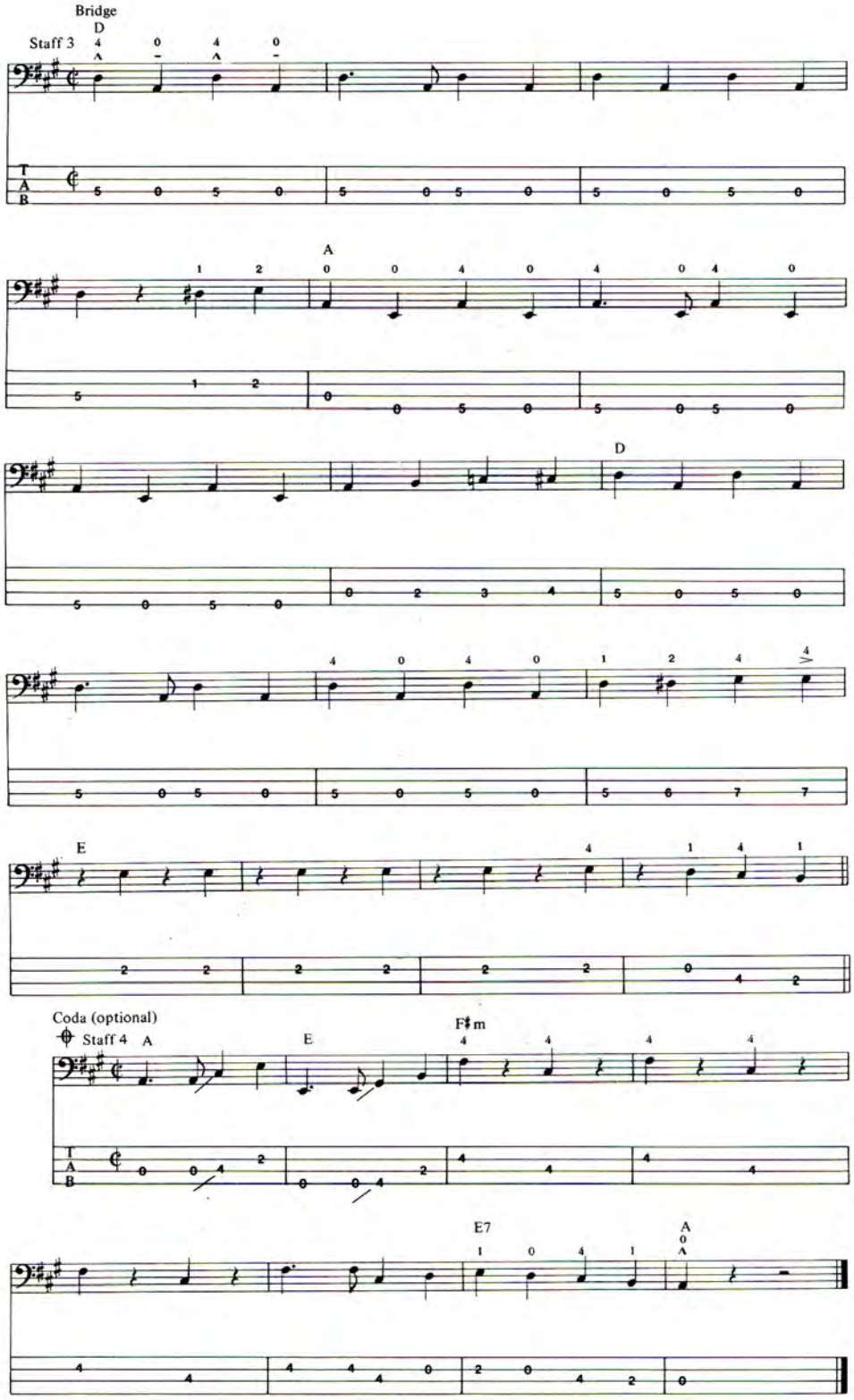


and run to Eastchester Music to be the first kid on the block with a bass guitar! Who knew what a bass guitar was in those days? Usually one of us would tune a Hagstrum six-string down and play the bass part on that. It was a horrible sound, but hey who knew?!!

In celebration of the Beatles' 20th stateside anniversary, I had the task of picking one of Paul McCartney's many truly classic bass lines for you to rock with. And though the title is silly, *Ob-La-Di, Ob-La-Da* happens to contain one of his trademark parts. Master this and you've got a style Paul has used over and over on Beatles and Wings records. I call it his "tuba" style, 'cause it can be traced back to things like John Phillip Sousa marches like *Stars and Stripes Forever* and German oom-pah bands.

This chart is played in standard open position with a pick if you please. If you check the record closely, you can hear an electric guitar doubling the bass line, probably Paul himself. This recording trick really fattens the bass sound and is something everybody does in the studio, even today.

There is nothing complicated about the part itself. Cut time (C) means that instead of counting 1, 2, 3, 4 to the bar, a quarter note receiving one beat, you count 1 and 2 and 1 and 2, with a quarter note receiving half a beat. It's not as confusing as it sounds.

Don't forget those slides into the third note of the bar (see staff 1). Very McCartney. This is also a great line with which to practice up and down picking (∧ ⊔). You won't have to deviate from this throughout the whole chart. Notice the little melodic passage in the 3rd and 4th bars of the chorus (see staff 2) which breaks up the monotony of the pattern.

The bridge (see staff 3) has got a great pump to it, kind of like a 60's Stax or Motown record. Lean into the first and third notes in the section and back off on the second and fourth to achieve this pumping feel. There are so many instruments playing chords on the upbeats of two and four, that the bass is the only instrument on the record holding down one and three.

I love the way the bridge turns around at the end. Starting with the fourth beat in the 12th bar, which anticipates the E7 chord, there's three more bars of just upbeats! Pretty funky for the Beatles.

Although this lesson may look deceptively simple, it's still a timeless bit of bass playing. McCartney could get notey and busy when he wanted to, like in *Fixing a Hole* or *Something*, but it's his economy of notes that has defined his playing and in turn, the sound of the Beatles. It's something to strive for as a bassist. A memorable part, no matter how basic and simple, is worth more than a forgettable one that's full of hot licks. So keep rocking and I'll see you on MTV. ■

John Lee Hooker *on Songwriting*

Interview by Bruce Pollock

If as the saying goes, "The blues had a baby and they called it rock and roll," then John Lee Hooker has got to be considered a prime candidate for a paternity suit. Bands like the Rolling Stones, Z.Z. Top and J. Geils have all looked up to Hooker as a musical father at some point in their careers. The Animals had a major hit with his *Boom Boom*, while Canned Heat, George Thorogood and the Blues Brothers all borrowed generously from his style of boogie. Today, at 67, John Lee Hooker is still burnin his boogie across the stages of America and Europe, thrilling audiences with classics like *Serves You Right to Suffer, Trouble Blues, Boogie Chillen, Little Wheel* and *It's My Own Fault.*

The blues come from way back. When the world was born, the blues was born. As the world progressed the blues got more fancy and more modern. They dressed up much more. They got lyrics now that they didn't have then. But they're still saying the same thing. The greatest music of all comes from the blues—spirituals, rock, country & western. Everything comes from that root. When the blues first came out it was only among black people. We used to sing them in the cotton fields, on the farms. They didn't care about lyrics, they whistled the blues, hummed the blues, moaned the blues. They didn't have set words—they didn't rhyme. But you have to roll with the times. I'm doing the same thing as I used to, but it's more modern. I'm playing the same basic beat, but I build different instruments around it. I can do lots of different styles if I want to. I can play ballads, country & western, but I don't do it. If I start to do that I would lose my blues audience. I would lose my fans. They know me from playing the blues and the boogie. When I sit at home I can play beautiful ballads like *I Cover the Waterfront.* I can do Brooks Benton's style really good; I like *A Rainy Night in Georgia.* I love *I Left My Heart in San Francisco.* When I heard that song I couldn't help it. I said, I gotta do it as a blues. So I wrote *Frisco.* I love Tony Bennett. I just love his voice. I want to meet him so bad.

There are certain types of songs that fit my music just like that. I turn it around and it becomes mine. You can write something for me and I may love it, but I've still got to change it to where it fits me. I listen to the radio all the time and I pick up new things. A lot of blues artists inspire me. Some of the old blues songs are so good and so sweet and so mellow I'd like to do a whole album of them. My mind is made up to do it, but I haven't done it yet. I could sing *Hoochie Koochie Man.* I wouldn't do it like Muddy did it. I do a lot of Howling Wolf's stuff. It's like that song by Otis Spann: *Don't Let the Blues Die.*

Writing the Blues

A lot of people think blues singers write when they're sad and lonely. They think you've gotta be down and out to write the blues—hungry, broke. It's not true. I write when I've got a good feeling, when I'm happy. When things are going well for you, you write. You have to be in the groove to write. You can't be upset and worried and write the blues. You've got to have a clear mind. The songs are sad, but they think you're sad when you're writing them, but you're not. You're just in a good mood for writing blues. When you write like that you're not writing for yourself. There are millions of people out there. Maybe some of them are sad, and when they hear the words you said, the song will hit them. Goddamn, my old lady just left me. Anyone in the world who's been in that position will buy it. I'm not feeling that way, but I'm writing it for the people who are. Sometimes you feel something deep down and write to get it out, get it off your chest. But I cannot write a song when I'm feeling blue. I can't think when my mind is on my troubles.

Some songs are much harder to write than others. It just depends on what type of a song it is. On some you get it down right away. Ballads are a little bit harder. You have to go over some of the lines to get them right. If I get an idea I'll think about it and get it together and then I'll

pick up a guitar and phrase it. I'll play it once to get the sound, the feeling, the beat. Then I'll get the band I'm playing with and work on it in the studio. If I wake up in the middle of the night with a good idea I'll start talking into the tape recorder. I have one right by my bed. Sometimes I'll take it with me in my car. Before tape recorders I just had to keep it all in my head.

Boom Boom

I used to play at this place called the Apex Bar in Detroit. There was a young lady there named Luilla. She was a bartender there. I would come in there at night and I'd never be on time. Every night the band would beat me there. Sometimes they'd be on the bandstand playing by the time I got there. I'd always be late and whenever I'd come in she'd point at me and say, 'Boom boom, you're late again.' And she kept saying that. It dawned on me that that was a good name for a song. Then one night she said, 'Boom boom, I'm gonna shoot you down.' She gave me a song but she didn't know it. And I took that thing and I hummed it all the way home from the bar. At night I went to bed and I was still thinking of it. I got up the next day and put one and one together, two and two together, trying to piece it out—taking things out, putting things in. I finally got it down right, got it together, got it down in my head. Then I went and sang it, and everybody went, 'Wow!' then I didn't do it no more, not in the bar. I figured somebody would grab it before I got it copyrighted. So I sent it to Washington, D.C., the Library of Congress, and I got it copyrighted. After I got it copyrighted I could do it in the bar. So then if anybody got the idea to do it I had them by the neck, because I had it copyrighted. About two months later I recorded it. I was on VeeJay then. And the record shot straight to the top. Then, after I did it, the Animals turned around and did it. That barmaid felt pretty good. She went around telling everybody I got John Lee to write that song. I gave her some bread for it, too, so she was pretty happy.

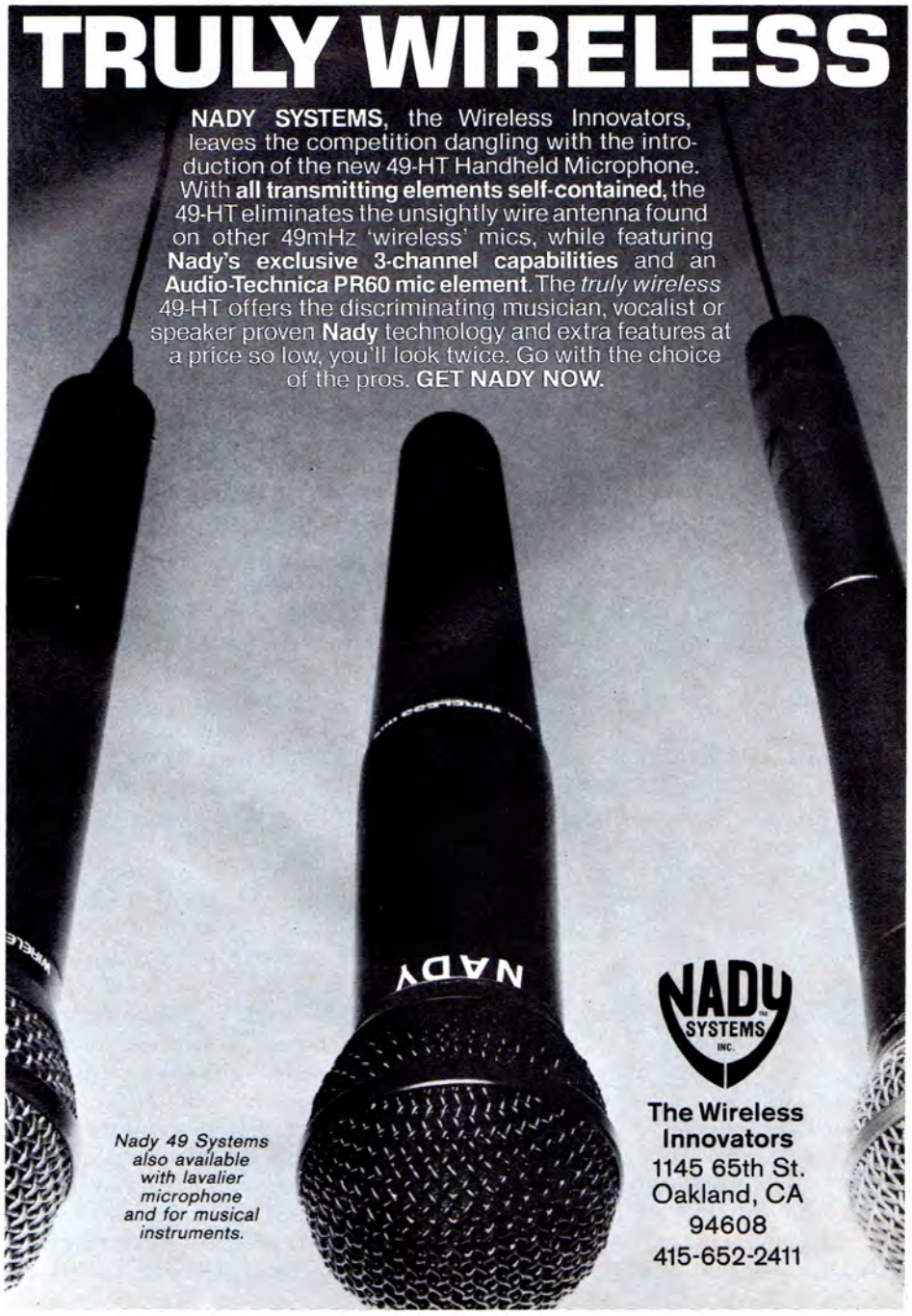
Repertoire

90 Days: She left you and you love her, but you're gonna give her 90 days to get back home. If you ain't home in 90 days I'm gonna get somebody else. Not 91, I mean 90. It starts off, I'm gonna give you 30 days to get back home, but because I love you I'm gonna give you 60 more.

My First Wife Left Me: That's one of my favorites. It came to me that so many men get married and their wives leave them. So I decided to write a song like that. It's so sad that every time I sing it I feel a teardrop in my eye. I see my audience, even the young folks; they're sitting there with their heads hanging down.

I'm Jealous: This is a new song—I'm jealous and I can't control the feeling. When you're jealous you can't control that. Your mind runs away with you. If you're jealous of your old lady everywhere she goes you think she's out with somebody else, or trying to pick up somebody.

Tupelo: That's a true song about a flood that happened in Tupelo when I was a kid of about seven or eight years old. It completely destroyed the town. People never forgot it. So when I grew up and got famous, I wrote about it and it brought back memories to a lot of people. ■



Rick Derringer

GUITAR SECRETS

Rick Derringer is the composer of Rock and Roll Hoochie Koo *and producer of such hits as* Free Ride *and* Frankenstein *for Edgar Winter. His latest album is* ***GOOD DIRTY FUN.***

The Pull-Off

The pull-off is an easy way to play fast, because you don't have to pick every note. It's especially useful for fast flashy rock because it works best at uptempo speeds.

The basic pull-off will be done in A minor. Place the first finger bar over the high E and B string at the 5th fret . Start with an upstroke on the 8th fret "C" note on the high E string, using your third finger. Pull that finger off the string without picking it a second time and you've sounded the waiting "A" note on the 5th fret. Then play a downstroke on the B string "E" note already in place. The action is upstroke, pull-off, downstroke.

This is the minor form but can be used against major chords in a regular A blues progression. To do a major pull-off the *only* change would be with your first note. Instead of your third finger on the "C" note 8th fret, you would use your pinky on the "C#" on the 9th fret. The rest of the action remains the same. A nice variation on this would be to alternate between "C#" and "B" (second finger 7th fret on the E string) as your first note in the action.

Using this alternate note approach you can play the pull-off throughout a whole set of blues changes. For the I or A chord, the riff is exactly as stated above. When you switch to the IV or D chord, the alternating notes are "C" and "B" on the high E string. Then it's back to the I chord and the "C#" to "B" action. For the V or E chord the alternating notes become "B" and "C#" in the exact opposite order of the I chord. The blues progression is finished by playing the moves for the IV and I chords respectively. The whole sequence is good for a *Beck's Boogie* kind of thing.

Here's a short three string pull-off that I also like to use. Again you prepare by having your first finger bar the E and B strings on the 5th fret. You start with an upstroke on the "A" note (5th fret E string). Then use your third finger to play the "G" note on the 8th fret B string. That note pulls-off (*do not pick it twice*) to the "E" note waiting on the 5th fret B string. The last note "D" on the 7th fret G string is played with your second finger. That's the whole move and it can be used against an A or a D chord.

I'm not using my little finger and third finger on this move because I like to save them for further stretching. If you know you're not going to stretch out any further, it's a user option to play with whichever fingers you choose. ■

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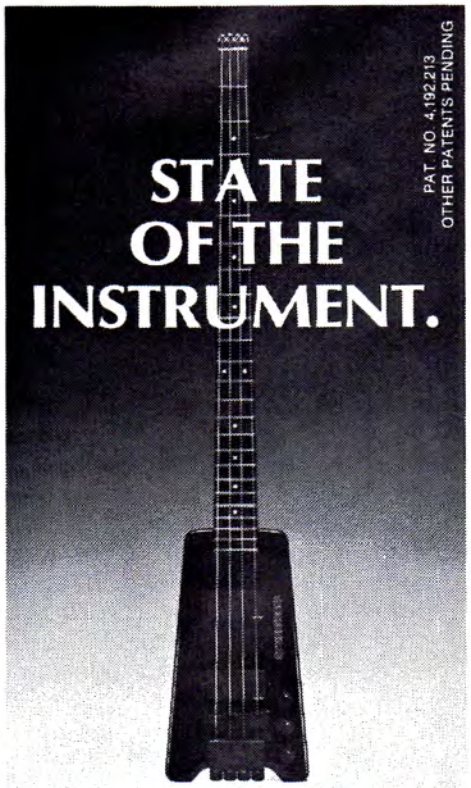

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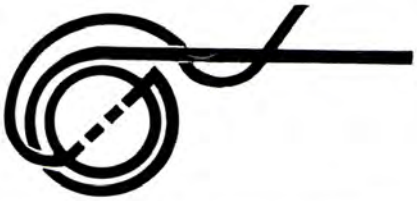
GUITAR QUESTIONS

BY BARRY LIPMAN

Question: How tight should the bridge pins be on a steel string acoustic?
Answer: They should be loose enough to drop all the way into their holes under their own weight with no string in the hole. If they are any tighter they can split the bridge, or at the very least they will make it difficult to change strings quickly. They don't need to be tight to hold the strings securely, as they work by preventing the ball-end from coming back out through the hole. With properly installed bridge pins it should never be necessary to use any tool to change a string. You should merely have to push the string into the guitar a little to release the pin, which should come out with no more than moderate finger pressure. If they are too tight, it is a quick operation to ream the holes wider with the proper tool.
Question: Why don't my strings stay in tune?
Answer: I am assuming your guitar can get into tune in the first place and that your strings are tied correctly. New strings, as well as old strings after they have been loosened for any reason, need to be repeatedly stretched and retuned until a vigorous pull does nothing to the pitch.

This may take five or ten minutes for steel strings and a good half hour or more for nylon strings. But it is well worth the effort in both cases. Properly stretched strings will hold a tune long enough for just about any reasonable set of music. Unstretched strings go out of tune virtually immediately when played on until they are old enough to have been thoroughly stretched through playing. However, many people don't keep strings on long enough for them to stretch out all the way under normal use.
Question: What is the best way to tie the strings on an electric guitar?
Answer: For electric and steel-string acoustic guitars with standard tuning pegs posts (with a hole through them for affixing the strings), a combination of two methods works best. To secure a wrapped string, wind it once around the post and then pull it tight through the hole. After tuning the string up close to pitch, pull the free length of extra string so as to form a sharp "S" curve where it passes through the hole.

To secure a plain string, wind it around and through as for a wrapped string, and then bring the free end back around and under itself so as to form a knot that will be wrapped around the post. After the extra length is clipped, you can easily remove the string by untwisting the knot with your fingers. You no longer need to carry an ice-pick or crowbar to undo stubborn knots. With the strings tied on in this manner, you can play for a good 45 minutes to an hour without retuning, assuming that you take a few minutes to thoroughly stretch out all the strings when new.



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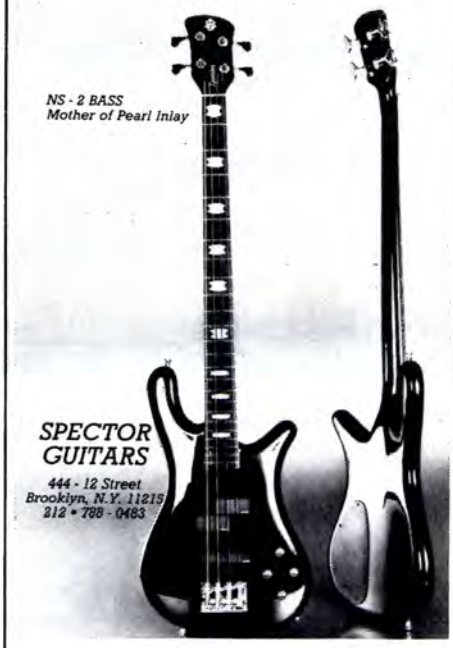

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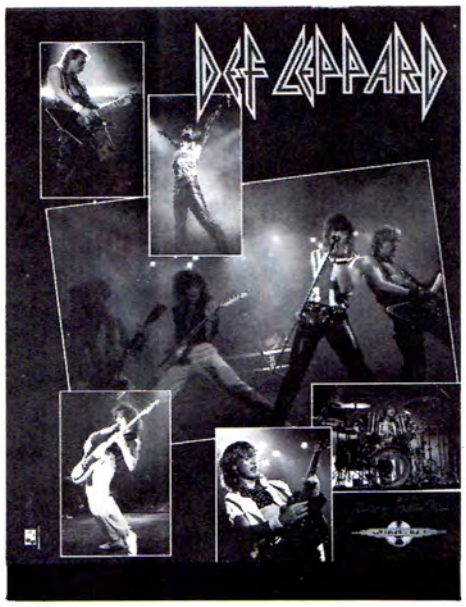

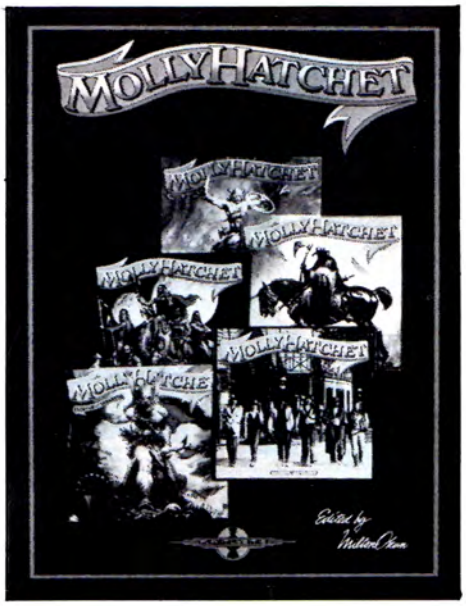

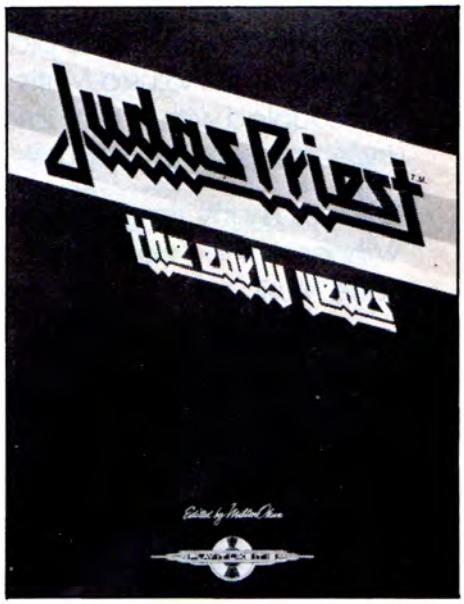

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Stepping into the shoes most famously filled by Mick Ronson, which young dude does Robbie Alter play with?

A. Gary Coleman _____
B. Spanky _____
C. Ian Hunter _____

Tablature Explanation see pg. 85

BREAKING THE LAW

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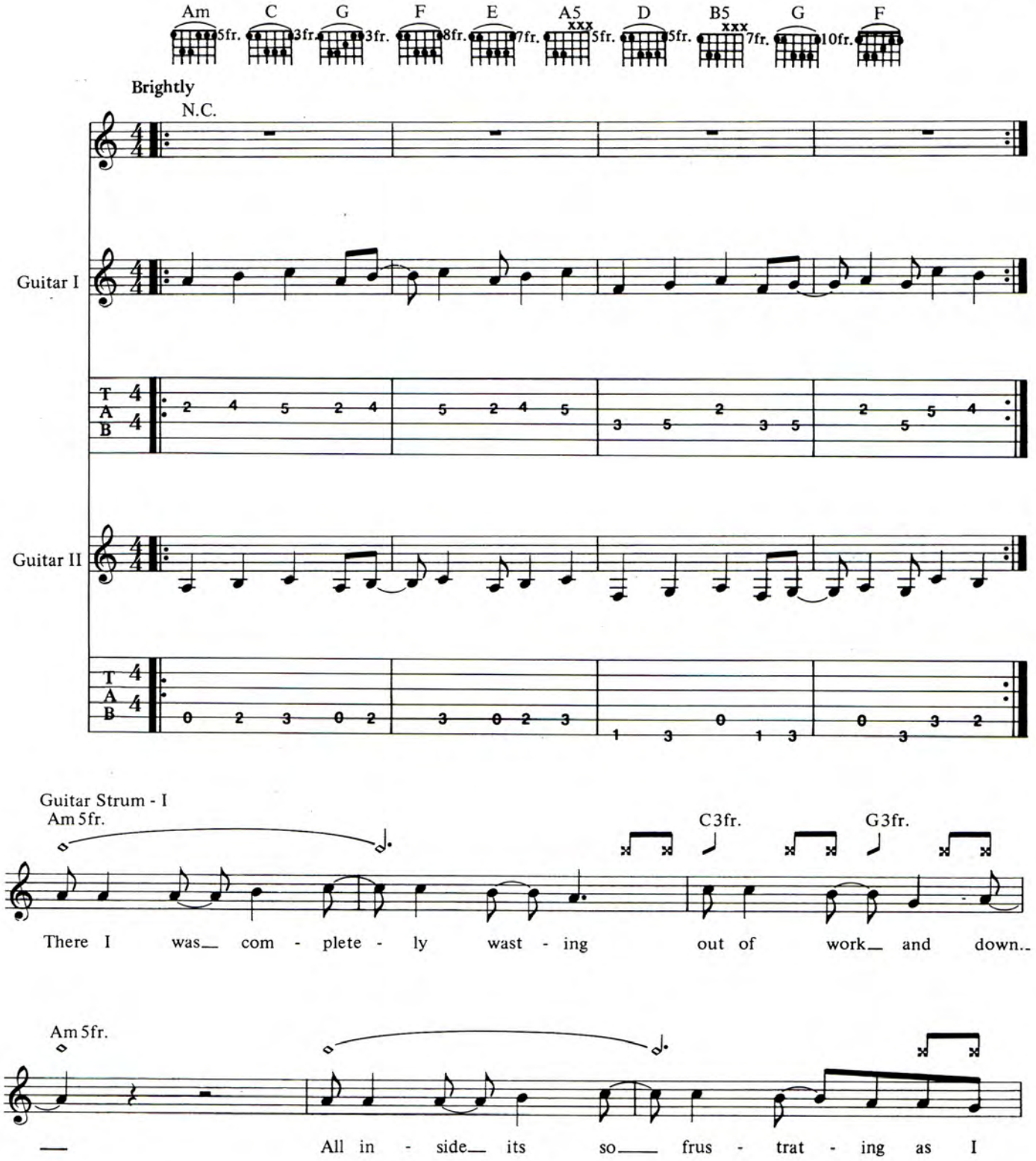
Words and Music by
Glenn Tipton, Robert Halford
& Kenneth Downing



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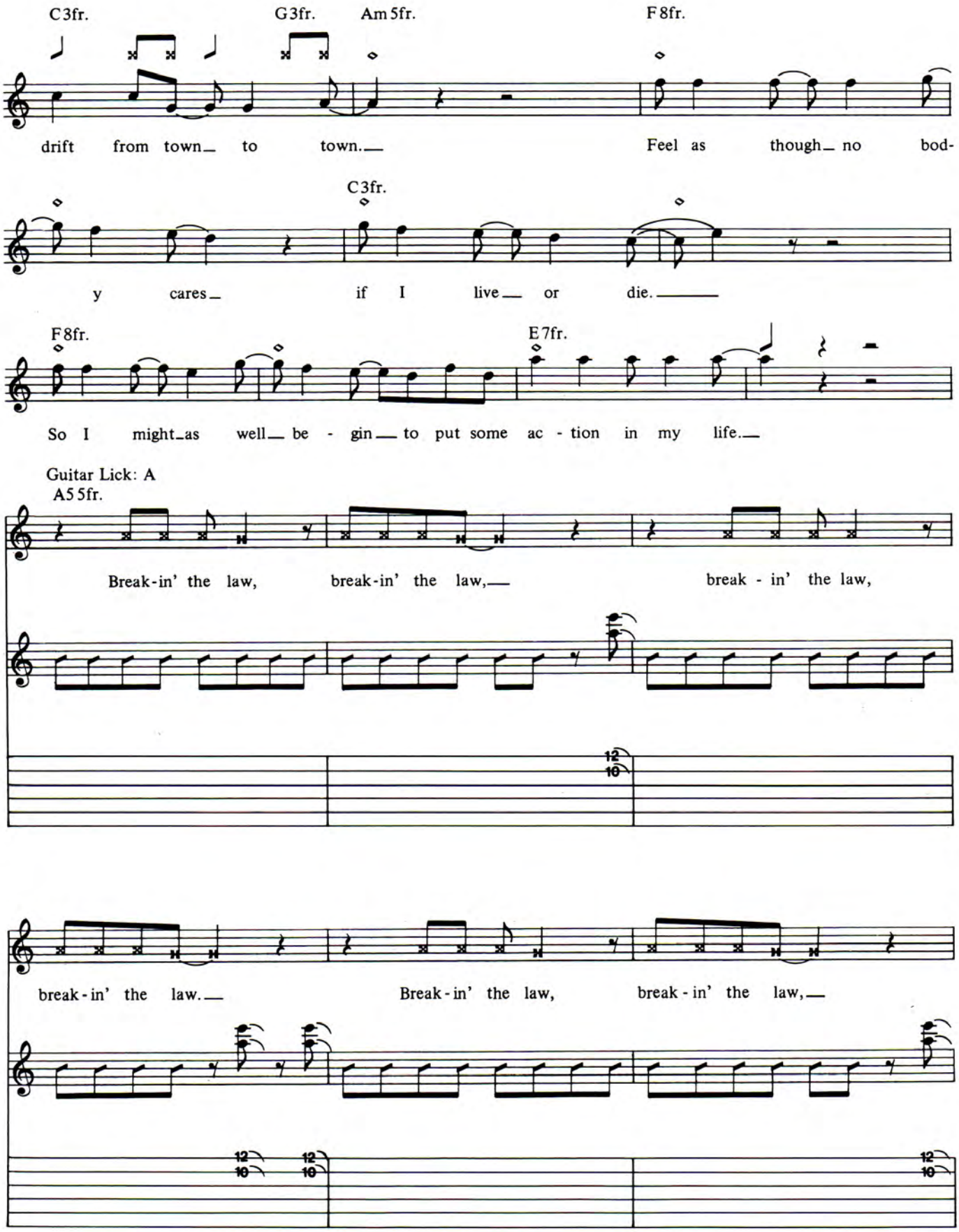
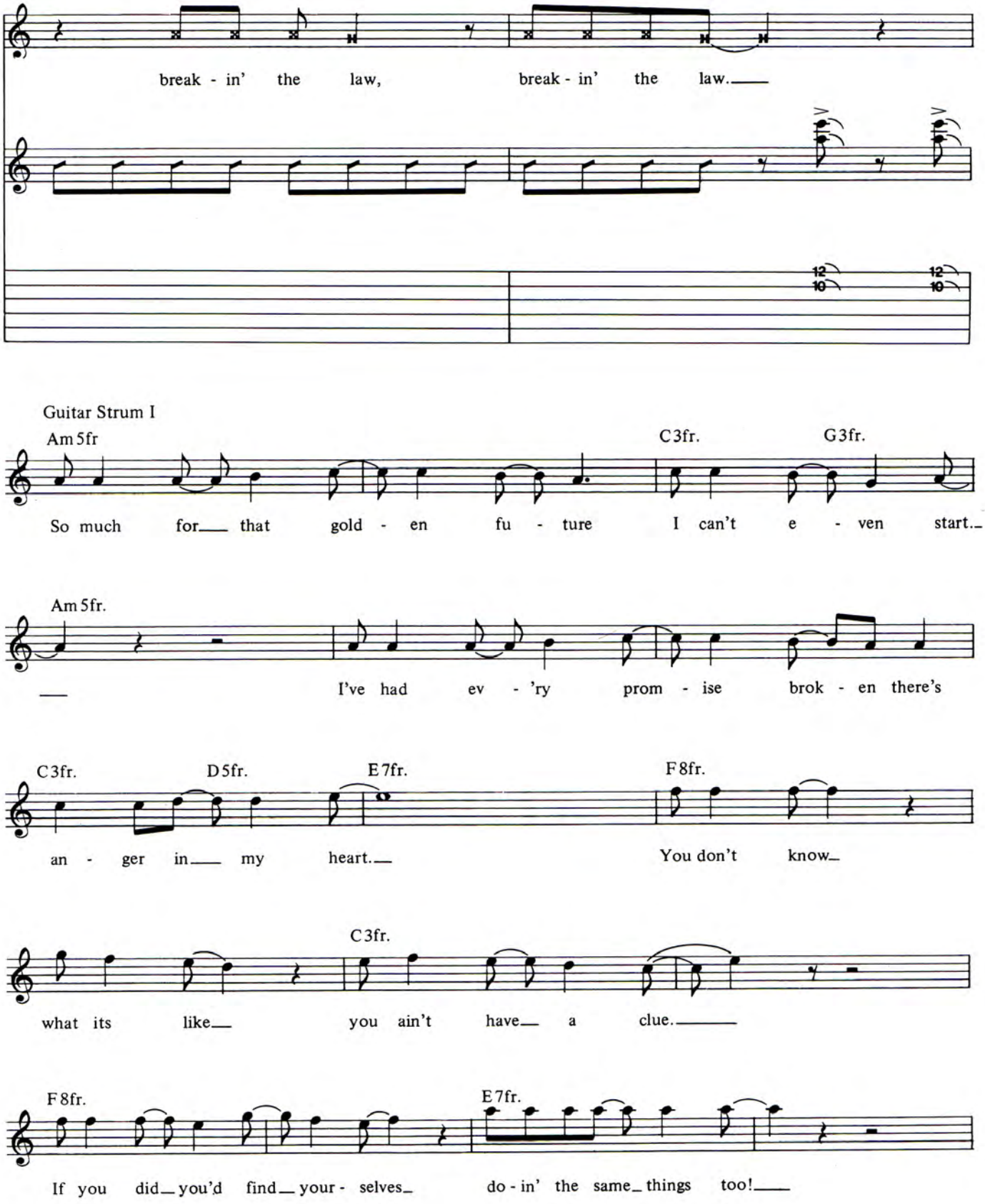

C3fr.
G3fr.
Am5fr.
F8fr.
drift from town to town.
Feel as though no bod-
C3fr.
y cares if I live or die.
F8fr.
E7fr.
So I might as well be - gin to put some ac - tion in my life.
Guitar Lick: A
A5 5fr.
Break-in' the law, break-in' the law,
break - in' the law,
break-in' the law.
Break-in' the law, break-in' the law,


break - in' the law, break - in' the law.
Guitar Strum I
Am 5fr
C3fr.
G3fr.
So much for that gold - en fu - ture I can't e - ven start.
Am 5fr.
I've had ev - 'ry prom - ise brok - en there's
C3fr.
D5fr.
E7fr.
F8fr.
an - ger in my heart.
You don't know
C3fr.
what its like
you ain't have a clue.
F8fr.
E7fr.
If you did you'd find your - selves
do - in' the same things too!

Guitar Lick: A

A5 5fr.

Break - in' the law, break - in' the law, break - in' the law.

Break - in' the law, break - in' the law, break - in' the law,

break - in' the law, break - in' the law.

12 10 14 12

Guitar I and II

B5 7fr. A5 5fr. B5 7fr. A5 5fr.

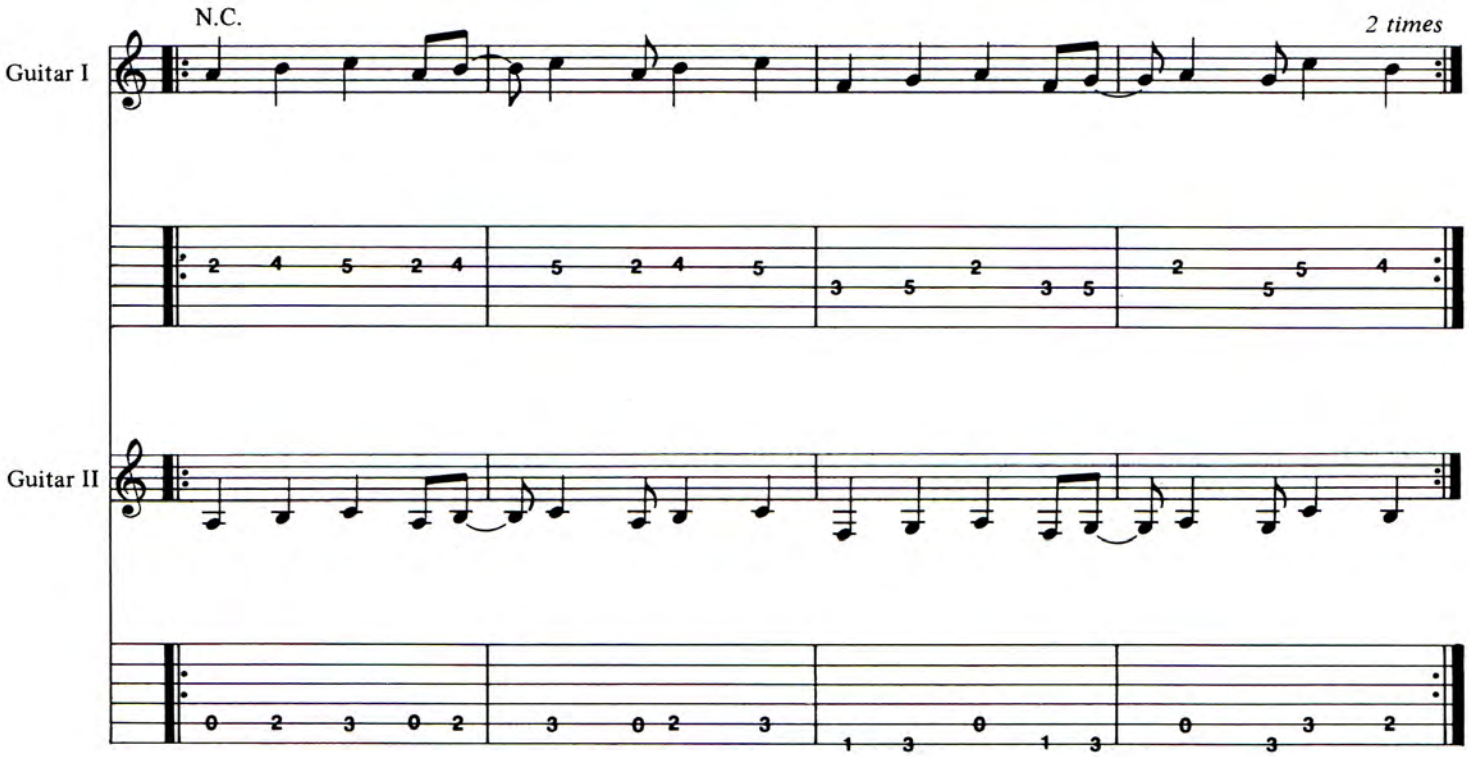
D5fr. F8fr. C3fr. D5fr. F5fr. G10fr.

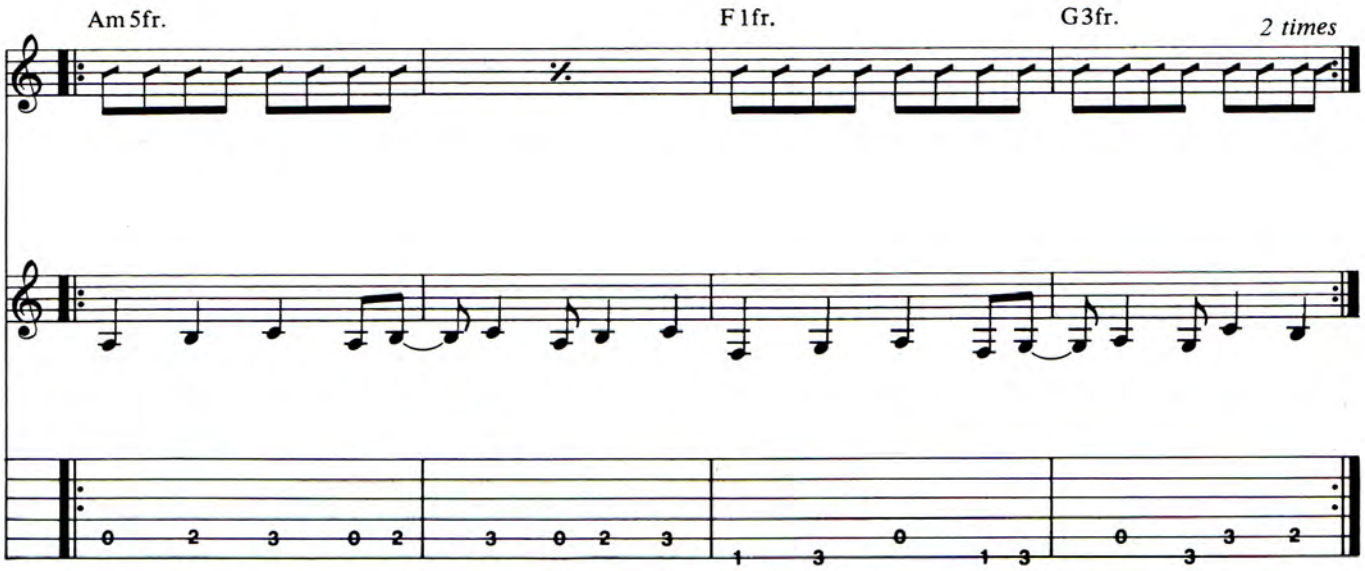
You don't know what it's like.

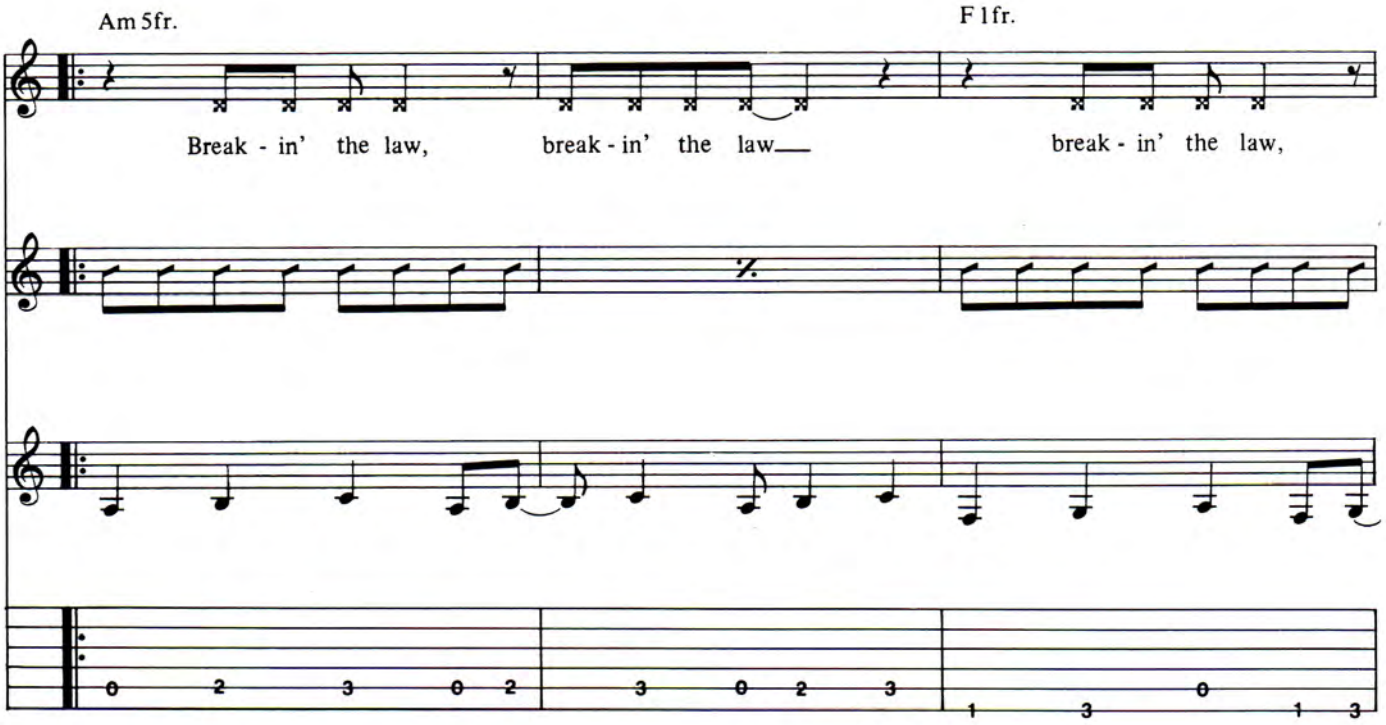
slide slide slide slide slide slide

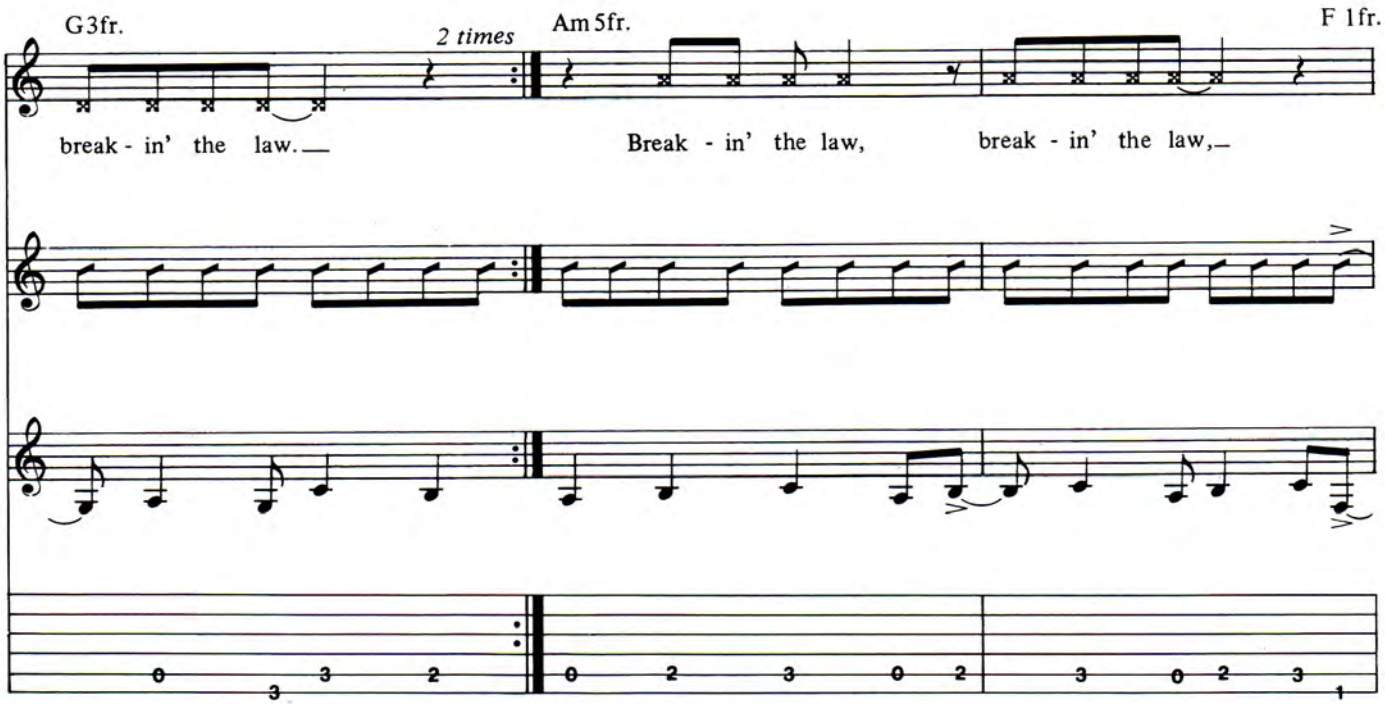
D5fr. F5fr. C3fr. D5fr. F8fr. G10fr.

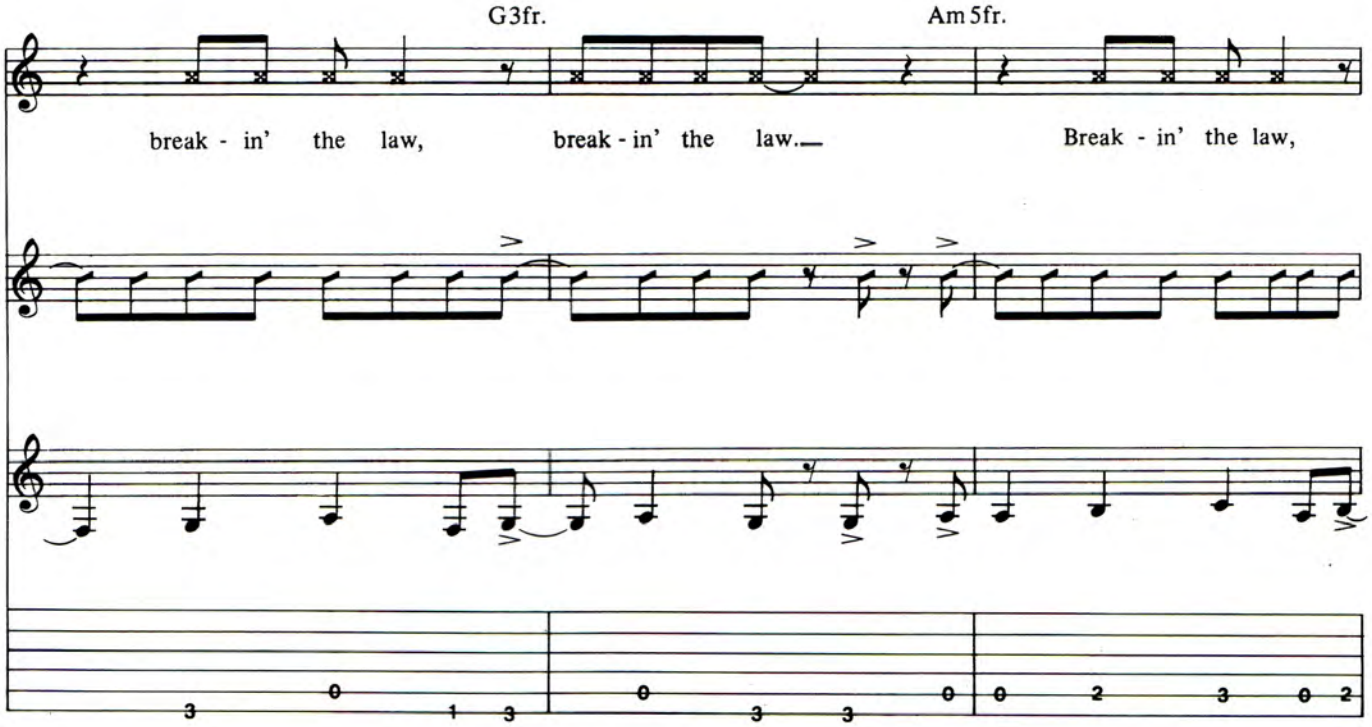
slide slide slide slide slide slide

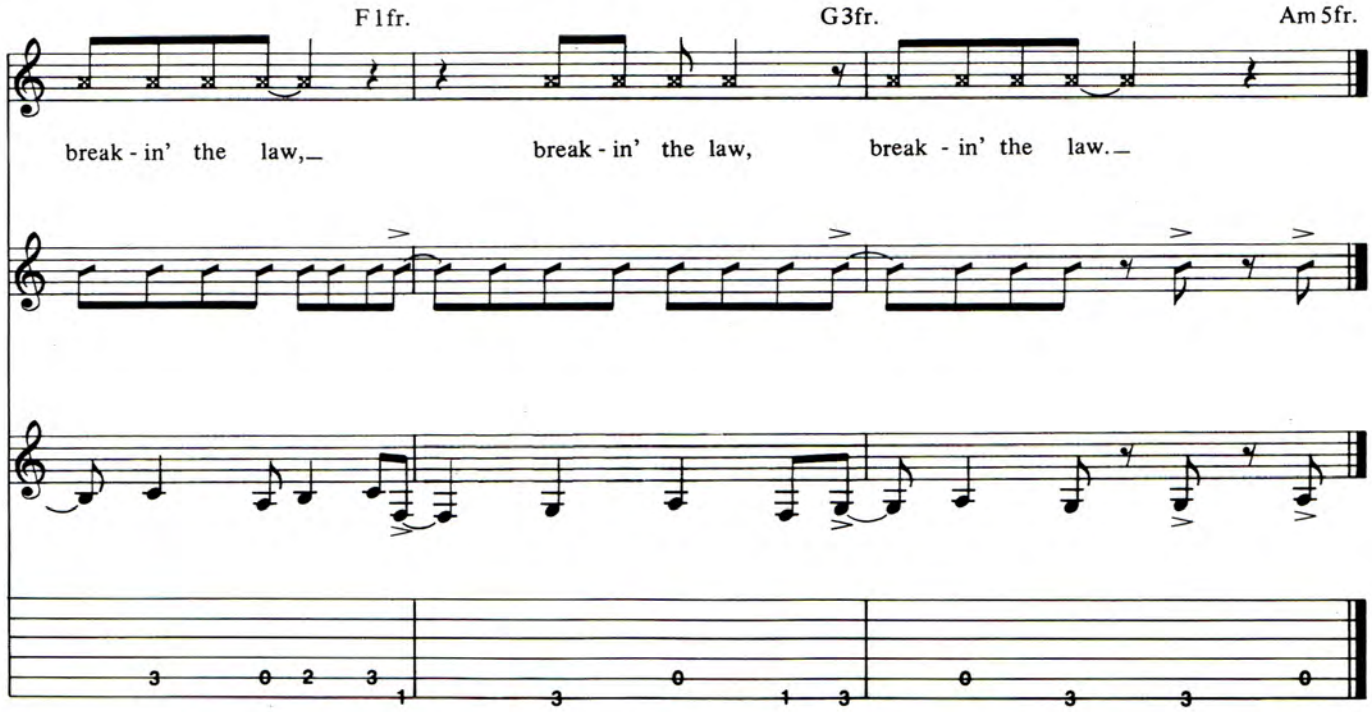

N.C.
2 times
Guitar I
Guitar II


Am 5fr.
F 1fr.
G 3fr.
2 times


Am 5fr.
F 1fr.
Break - in' the law, break - in' the law break - in' the law,

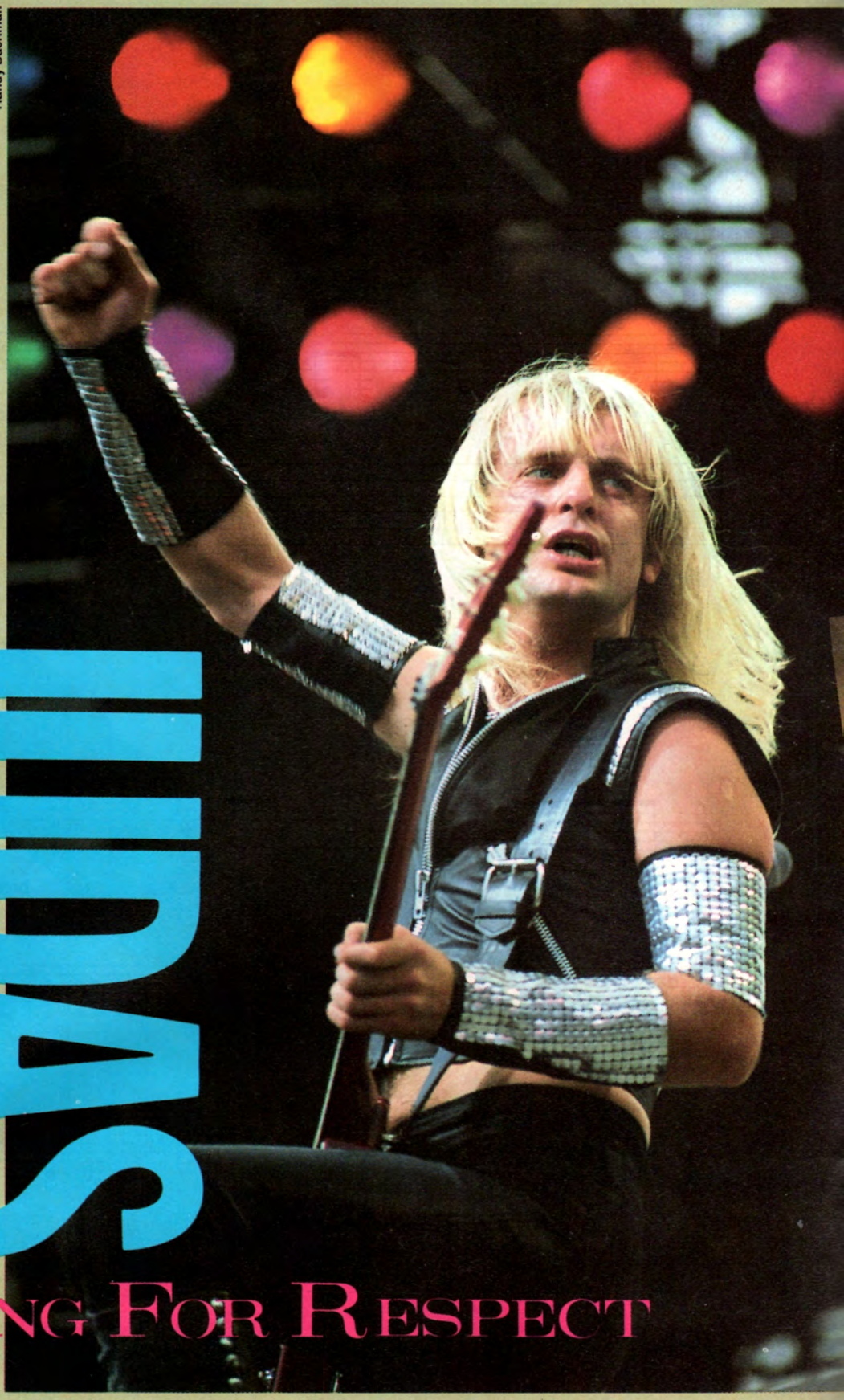

G 3fr.
2 times
Am 5fr.
F 1fr.
break - in' the law.
Break - in' the law, break - in' the law,


G3fr.
Am5fr.
break - in' the law, break - in' the law.
Break - in' the law,


F1fr.
G3fr.
Am5fr.
break - in' the law, break - in' the law, break - in' the law.

KK DOWNING

Randy Bachman



JUDAS PRIEST

SCREAMING FOR RESPECT

By Steve Gett

Glenn Tipton and KK Downing are unquestionably two of the most dynamic guitar heroes in the heavy metal world. Over the years they have mastered the art of the dual lead attack, establishing a very close-knit working relationship, where neither player attempts to outshine the other. All too often friction tends to build up in twin-guitar bands which subsequently results in problems, but although they have had their differences in the past, Tipton and Downing have managed to keep their egos in check and never let matters get out of hand.

"We've had the odd problem in the past," admits Glenn, "a little bit of jealousy might have cropped up here and there, but those days are long gone. You have to come to terms with the fact that you're both working towards a common cause and that it's not worth getting uptight about things. Nowadays, we try to split all the lead work 50/50 and that way there's no animosity."

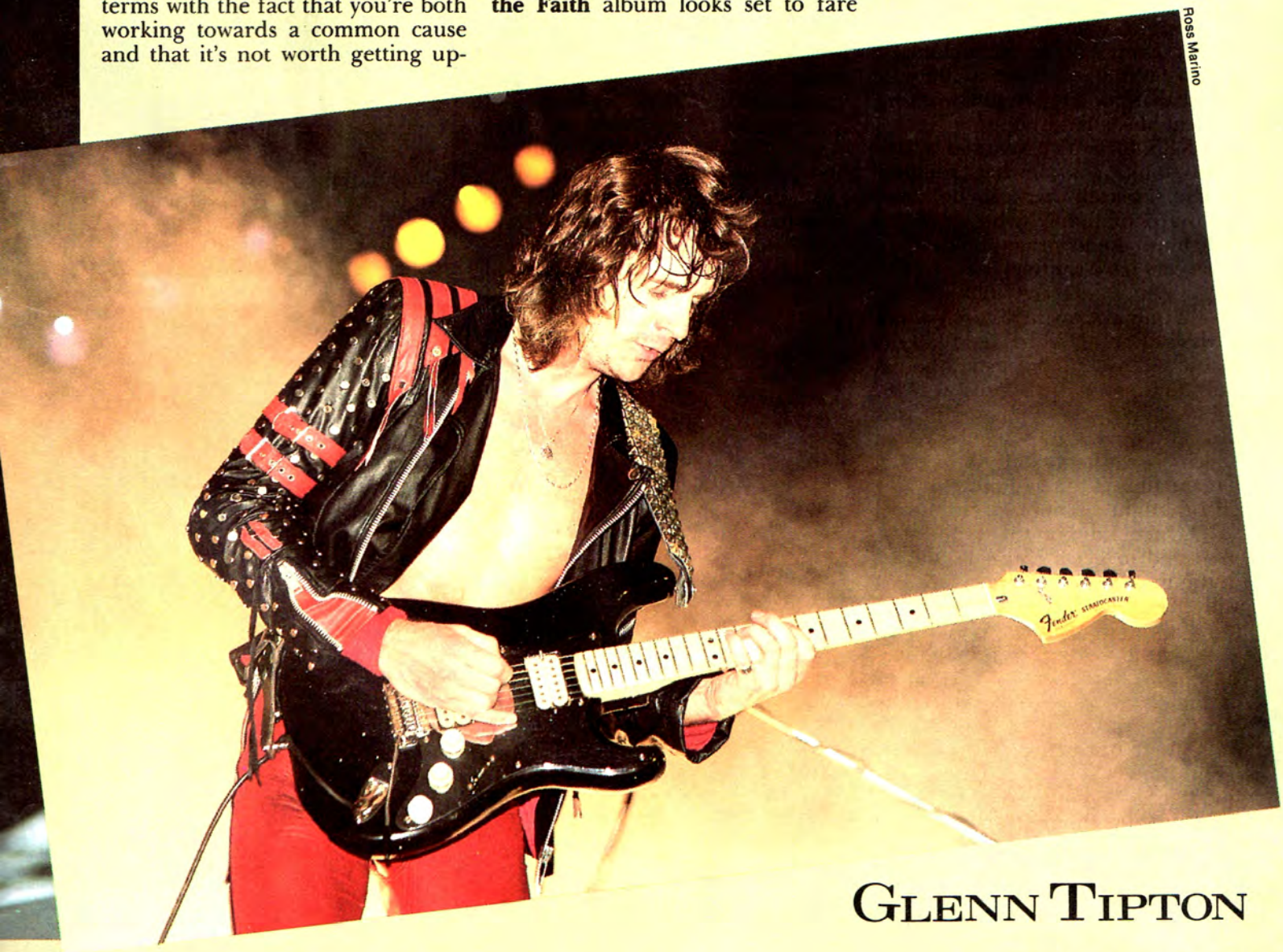
KK is in total accordance with his partner and adds: "Everybody says how well we work together and I'm well satisfied. Priest is a *band* and that's the way I look at it—not as solo artists. I just want to see this band get to the top the best way possible. It's always been my main goal and I've stood loyal to that."

The many years of hard work have certainly paid off for the two guitarists and now Judas Priest are more successful than ever. When they released **Screaming for Vengeance** in the summer of 1982, it immediately became the group's best selling output and has since sold over one and a half million copies in the United States alone.

Their brand new **Defenders of the Faith** album looks set to fare even better, so there can be little doubt that Priest have firmly established themselves as one of the world's leading metal attractions.

While leather-clad lead vocalist Rob Halford may rank as one of the most charismatic frontmen in the business, Tipton and Downing's lively guitar contributions have been a key factor in Priest's success story. The band was working on the final mixes for **Defenders of the Faith** in Miami, when **GUITAR** caught up with the two musicians for an exclusive interview to try and discover just what makes their unique partnership tick.

Despite the fact that their sytles are extremely compatible, and both were raised in Birmingham, an industrial town north of London, it's interesting to note that they came from very dissimilar backgrounds.



Ross Marino

GLENN TIPTON

Glenn Tipton grew up in a strong musical family and recalls: "My mother, who's an excellent pianist and used to be a professional teacher, got me started on the piano when I was about nine years old. Mind you, it was very short lived and she stopped giving me lessons after a while because I didn't pay attention!

"I actually got interested in guitar when my brother started playing and I found that I was able to pick it up quite quickly. I guess it helps if you've already got that basic knowledge in music. It was probably about a year later that I started to become aware of contemporary guitarists like Hendrix, Kossoff, Clapton, Peter Green and Leslie West. Those were the big 'heroes' of the time and that was the era that I came through."

Initially, Glenn started playing a Hofner semi-acoustic, after which he bought a short-scale Rickenbacker. Eventually he armed himself with a Strat, an SG and a 100 watt Marshall stack and began working in local blues bands.

KK's formative years as a guitarist took a somewhat rougher course, basically because he came from a poor family, who gave him little musical encouragement. Times were very hard for the young Downing.

"I only got my first guitar when I was able to afford ten pounds (about $15) for an acoustic," he recalls,"and that wasn't until I was 16. I'd already started listening to records, although I only had two Lps, which were the first Hendrix and Cream albums, and in fact that was all I thought I'd need at one stage.

"Once I'd got the acoustic, I managed to get a chord book and at the time I used to knock around with a few friends who were basically doing the same as me. We'd all sit around somebody's house in the evenings and there would be a bit of rivalry as to who could remember the most chords. I think I was the first one to bar a chord successfully. That's how it started off and it was good in a way—those bar chords were murder though!

"It wasn't long before I wanted to get an electric guitar, because that's what all these guys were playing on the records. So, because I couldn't afford a proper one, I made one up out of a few bits and pieces—Watkins Rapiers and things like that. Then, obviously, you want an amp, and being the type of person that I am, I went for the best. So I saved up my money to get a Marshall 50 watt. After a couple of years I managed to scrape enough cash together and got a Gibson SG. That was really the course I took—Gibson and Marshall. I always wanted a Flying V, but I had to wait a while until I could get one of those."

KK started playing alongside old school pal/bassist Ian Hill in a number of 'electric blues' improvisation bands before they formed Judas Priest in 1971. After a lot of local gigging Rob Halford took over for their original lead vocalist in '73. A year later Glenn Tipton arrived on the scene.

At that juncture, Priest had got their first contract with Gull Records; in fact it was at the label's insistence that they acquired a second guitarist.

"I think we were definitely one of the first heavy metal bands to have two lead guitarists," states Tipton, "and since then a lot of bands seem to have copied that idea. It was quite innovative then and I don't think either of us realized how good

Laura Levine

Ross Marino

it would work until we got into the second or third album.

"In the early days any problems probably arose out of the fact that being in a dual-guitar situation, you obviously felt that there was a lot more in you that you could actually say. You like to take all the lead but you can only take half of it. It's a natural human instinct and it was just a case of learning to live with it and overcoming any ego things, which we've since done."

Priest recorded **Rocka-Rolla** and **Sad Wings of Destiny** for Gull Records and then in 1977 they switched to CBS worldwide. Subsequent studio outputs like **Sin After Sin, Stained Class** and **Hell Bent for Leather** saw them building up a strong following on both sides of the Atlantic. But it was with the 1979 live **Unleashed in the East** album that the band started earning major international recognition. Joeysguitartabs.

British Steel gave them their first gold record in America, but things really took off in a big way with **Screaming for Vengeance.**

Both KK and Glenn are confident that **Defenders of the Faith** is the best Judas Priest effort to date, but did the success of **Screaming for Vengeance** place any extra pressure on the group to come up with an equally forceful follow-up?

GLENN: "To be quite honest we were a bit concerned because we've seen so many bands write a great album and then they haven't been able to follow it, so that's why we really wanted to make sure that this one was right. Initially we sat down and kicked ideas around, put some down and discarded a few, and then all of a sudden it blossomed and everything seemed to fall into place."

KK: "We've certainly spent a lot longer than ever in the studios, but we've also had quite a few technical problems with equipment breaking down. In a way though, I think that the time we've spent has enabled us to put together the best album we've ever done. And I think that when you get to our stage you have to take more time, care and thought as to what's actually going on the record."

Once again, Priest used Tom Allom as their producer; he has worked with them since **Unleashed in the East.** What are his particular strengths in the studio?

Ebet Roberts

"Well, we've never wanted a producer who arranges songs like a Mutt Lange," explains Glenn, "because that area we can always do ourselves. And also we've always been capable of getting good vocal and guitar sounds. But Tom's an excellent engineer and he makes the most of what we give. He's also a great diplomat and if there are times when he needs to make any criticism about anything, he knows just where to step in and step out.

"He's a great all-rounder and the sounds we get he enhances and makes better. He knows exactly what's required from us and what our fans expect. He knows where to draw the line. We think the world of him and there's nobody else we'd want to work with."

As with the last album, **Defenders of the Faith** sees Tipton and Downing going for short and snappy lead breaks, as opposed to the more elongated solos that were featured on their earlier records.

"That's very much a conscious thing on our behalf," claims Glenn. "Rather than going for those long, extended solos, which tend to sound a bit dated these days, we've tried to keep things as short as possible. That way it's more effective and makes the overall sound far more exciting."

KK and Glenn have recorded an abundance of excellent lead work over the years and one wonders if there are any that they've been particularly proud of.

"It's very hard to list any individual ones," opines Tipton. "I always get *Beyond the Realms of Death* thrown at me, which a lot of people seem to consider was a great solo, and I guess it did come together quite nicely. I personally tend to like the faster ones I've done. Also there's a lot of good stuff that KK and I have split, like *The Green Manalishi.* People tend to disregard those."

As far as KK's concerned: "There are a lot of things I'm pretty proud of. It's generally when I've got a good sound, whether it's by accident or through research. I consider *Sinner, Dissident Aggressor, The Rage* and *Victim of Changes* as good ones, but some of those are going back a bit.

"It's actually quite difficult to remember what you've played on, after so many songs. Every time we do an album we obviously think everything's good, otherwise it wouldn't go on there. But the main thing is putting down what suits a song. You get a feeling off a rhythm track or a certain beat, and sometimes it might be pretty laid back so you can't always go mad.

"But the most important thing about solos is to try and say something in the space you're allowed and also to try and be as innovative as possible."

Being original is very important to both KK and Glenn and listening through their catalogue they have come up with some very positive ideas over the years. Indeed, it would be extremely hard to accuse them of 'ripping-off' other players.

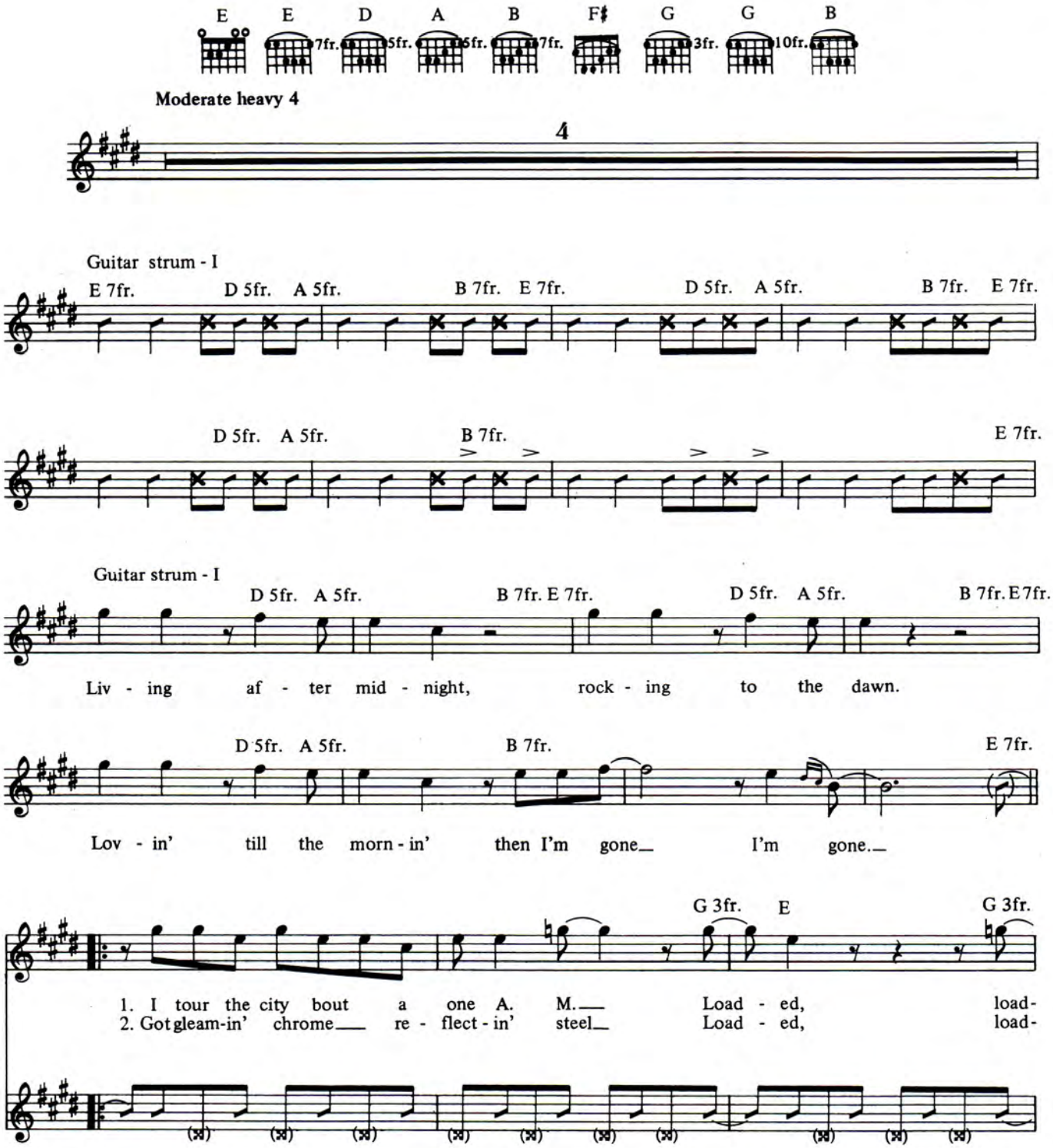
Continued on page 57

Tablature Explanation see pg. 85

LIVING AFTER MIDNIGHT

As recorded by JUDAS PRIEST
(From the album BRITISH STEEL/Columbia JC 36443)

Words and Music by
Glenn Tipton, Robert Halford
& Kenneth Downing



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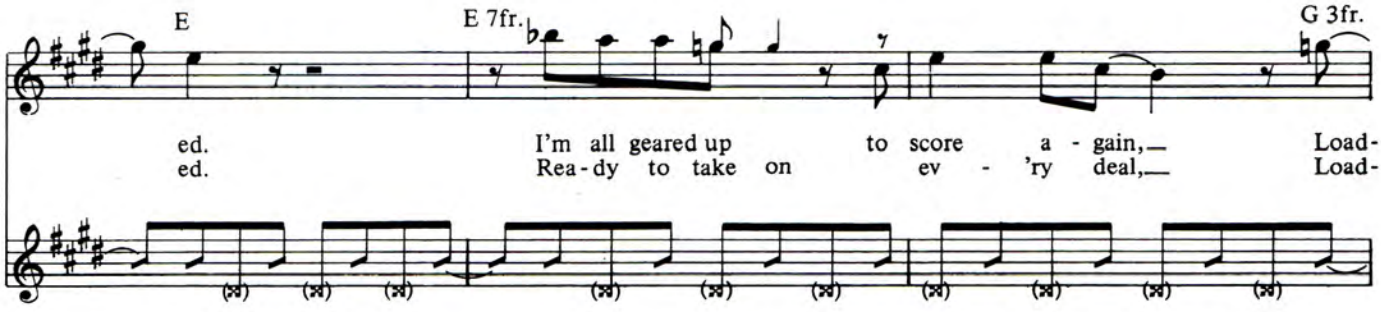
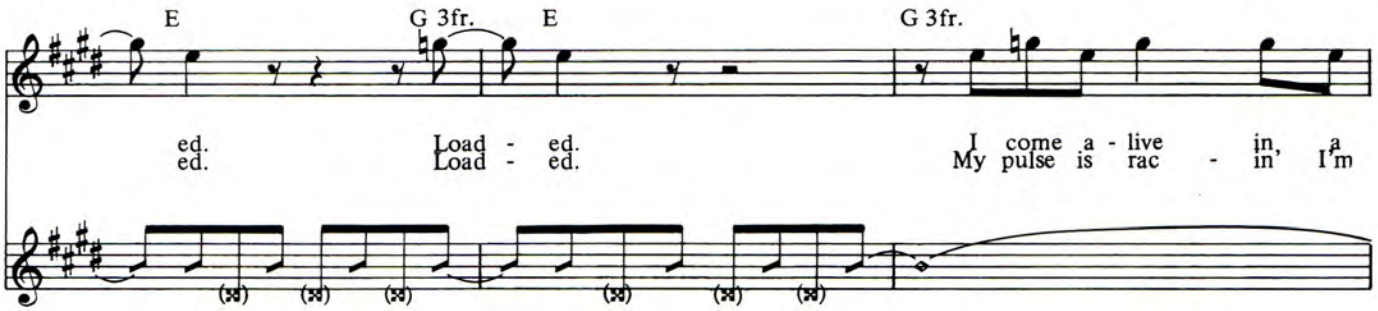
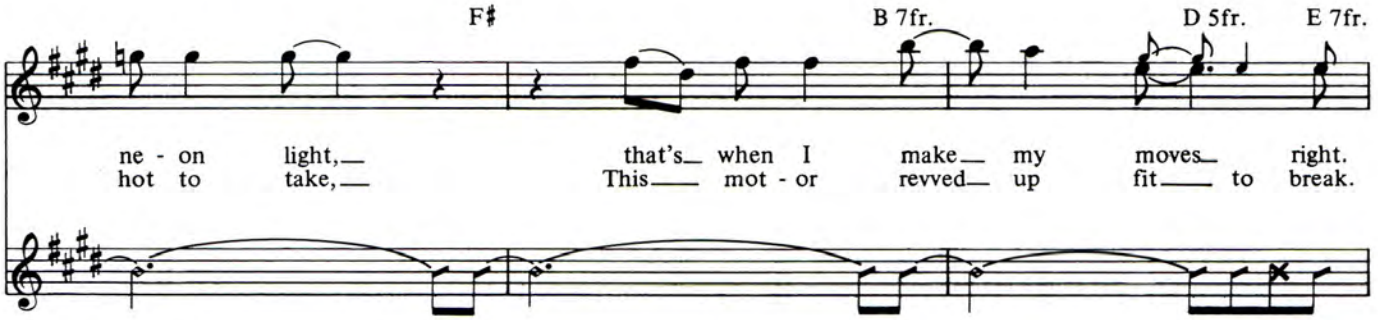
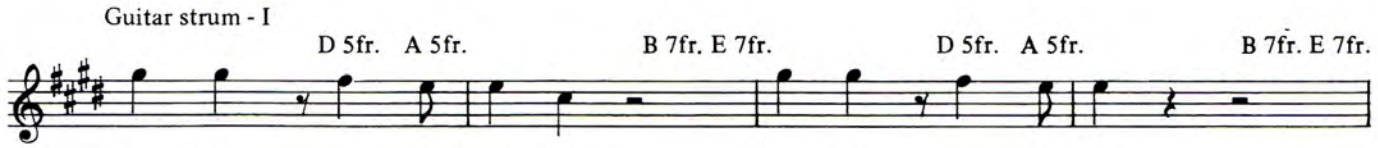
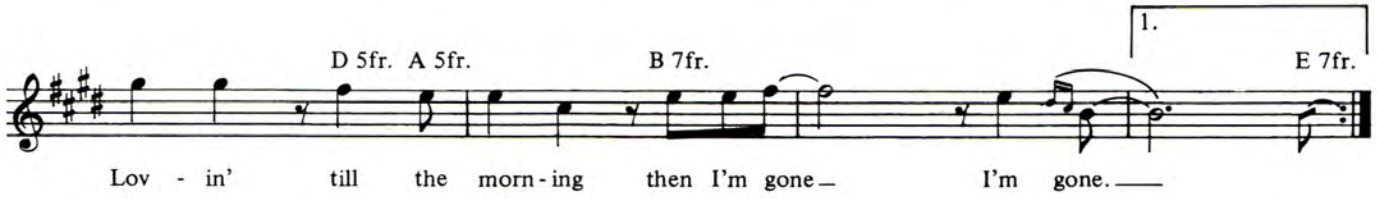
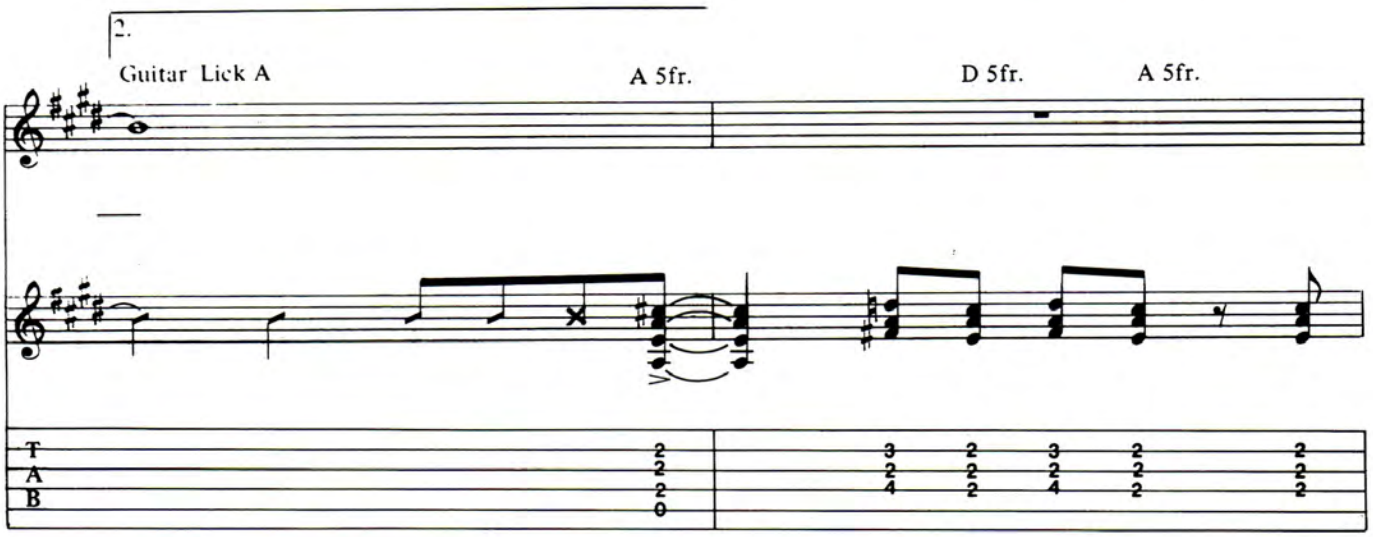

E
E 7fr.
G 3fr.
ed. I'm all geared up to score a - gain, Load-
ed. Rea - dy to take on ev - 'ry deal, Load-

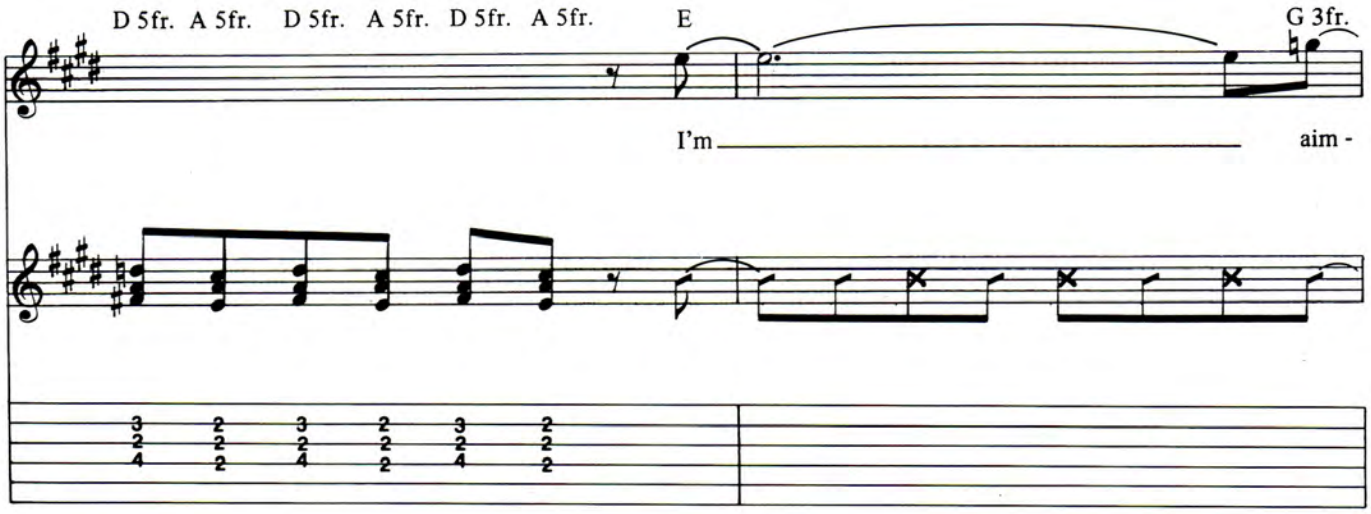

E
G 3fr.
E
G 3fr.
ed. Load - ed. I come a - live in, a
ed. Load - ed. My pulse is rac - in' I'm

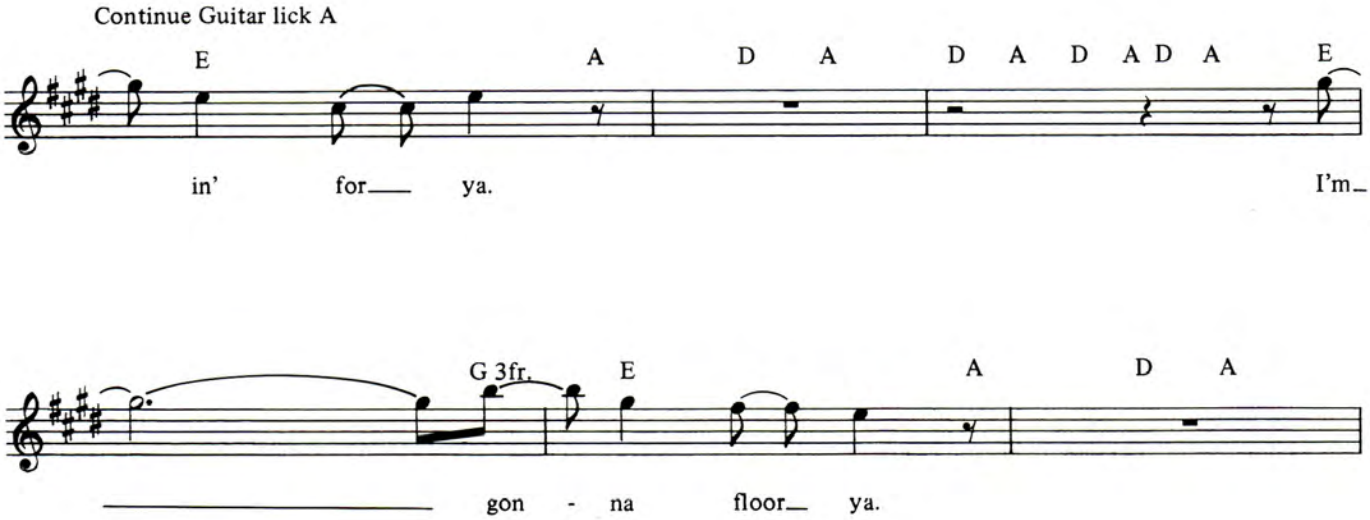

F♯
B 7fr.
D 5fr.
E 7fr.
ne - on light, that's when I make my moves right.
hot to take, This mot - or revved up fit to break.

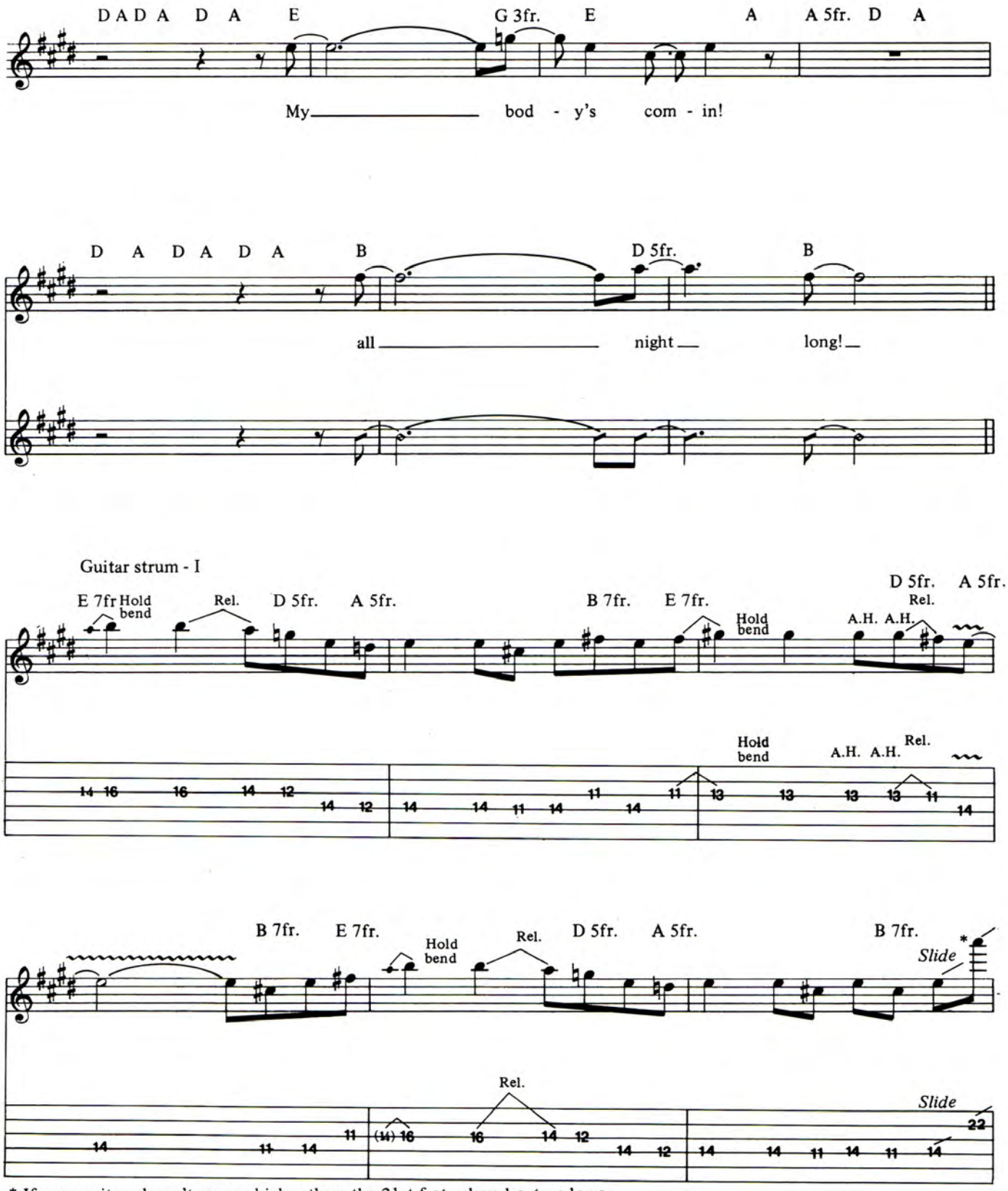

Guitar strum - I
D 5fr. A 5fr.
B 7fr. E 7fr.
D 5fr. A 5fr.
B 7fr. E 7fr.
Liv - in' af - ter mid - night, rock - in' to the dawn.


D 5fr. A 5fr.
B 7fr.
1.
E 7fr.
Lov - in' till the morn - ing then I'm gone I'm gone.

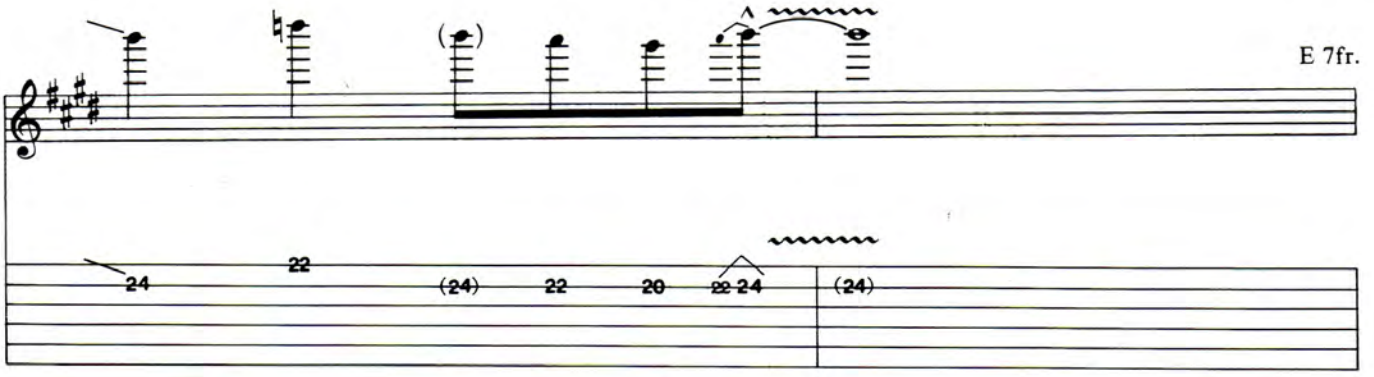

2.
Guitar Lick A
A 5fr.
D 5fr.
A 5fr.
T
A
B

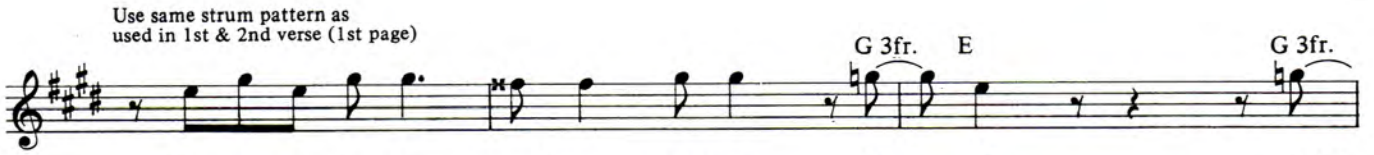

D 5fr. A 5fr. D 5fr. A 5fr. D 5fr. A 5fr.
E
G 3fr.
I'm
aim -

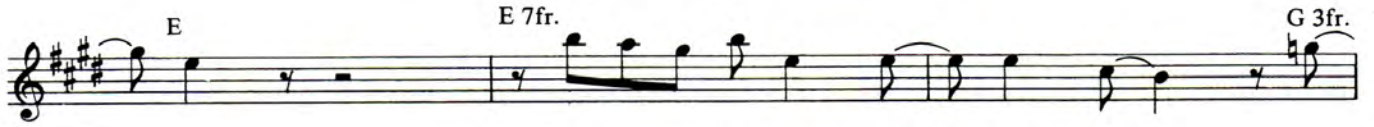

Continue Guitar lick A
E
A
D A
D A D A D A
E
in'
for
ya.
I'm
G 3fr.
E
A
D A
gon - na
floor
ya.

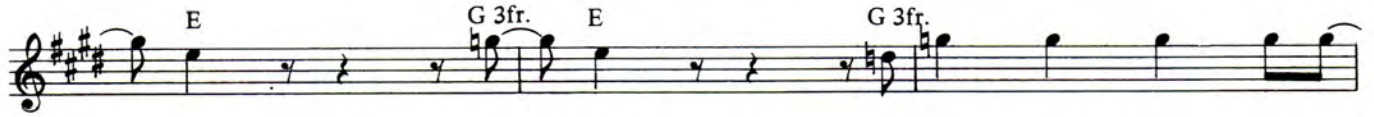


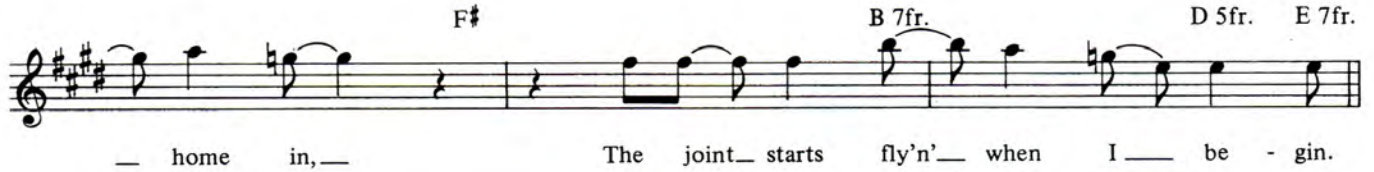
* If your guitar doesn't go any higher than the 21st fret, played octave lower.

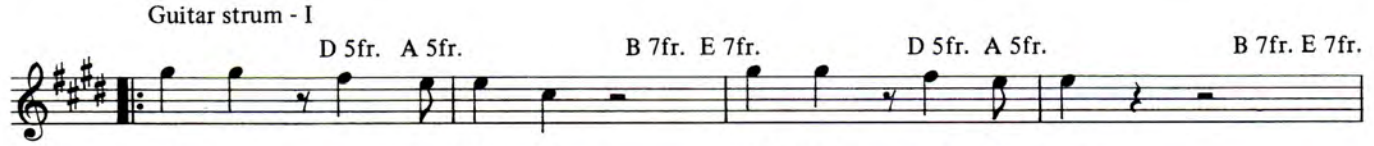

E 7fr.
24 22 (24) 22 20 22 24 (24)

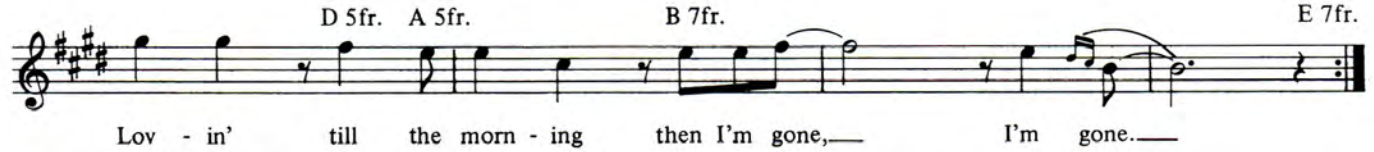

Use same strum pattern as
used in 1st & 2nd verse (1st page)
G 3fr. E G 3fr.
The air's e - lec - tric spark in pow-er, Load - ed, Load -


E E 7fr. G 3fr.
ed. I'm get - tin' hard - er by the hour, Load-


E G 3fr. E G 3fr.
ed, load - ed. I set my sights and then


F♯ B 7fr. D 5fr. E 7fr.
home in, The joint starts fly'n' when I be - gin.


Guitar strum - I
D 5fr. A 5fr. B 7fr. E 7fr. D 5fr. A 5fr. B 7fr. E 7fr.
Liv - ing af - ter mid - night, rock - in' til! the dawn.


D 5fr. A 5fr. B 7fr. E 7fr.
Lov - in' till the morn - ing then I'm gone, I'm gone.

Continued from page 51

"I think a lot of people nowadays are all into the tremelo bar and hammering techniques," asserts Tipton, "which are things that have all been said and done. I like people who are innovative, people who create their own style, and that's what I've always aimed to be. It's very hard though.

"I think Randy Rhoads would have been one of the last guitarists to have achieved his own style. It was a crying shame when he died, because he hadn't quite formed his own style and you could still pick out bits of other guitarists. I think he would have been an original though, if he hadn't died so tragically."

On the topic of originality, Downing believes: "I tried to get my own style together from the word go really, because I never did things that other people would, like copying solos or even songs.

"If you asked me to play *Crossroads* or *Born Under a Bad Sign* I could probably do it pretty instantaneously, but that's because I've been playing for so long. But right up until five or six years ago I wouldn't have been able to pick up a guitar and play those songs, because I never actually sat down and learned them. It's important to try and discover things for yourself, if you want to get any kind of identity together."

Neither KK nor Glenn find it easy to put a finger on the contrast in their styles, but vocalist Rob Halford is able to put forward an interesting viewpoint on the matter.

"Glenn has always been the more melodic writer," conjectures Rob, whereas KK's more of a gut feeling guy. He lets rip with the tremelo and all that business. I love what they both do—I'm not attached to one more than than the other—and it puts me in a nice position as a writer, from a lyrical melody point of view. It allows me to open up a lot more rather than just working alongside one specific style of guitar playing."

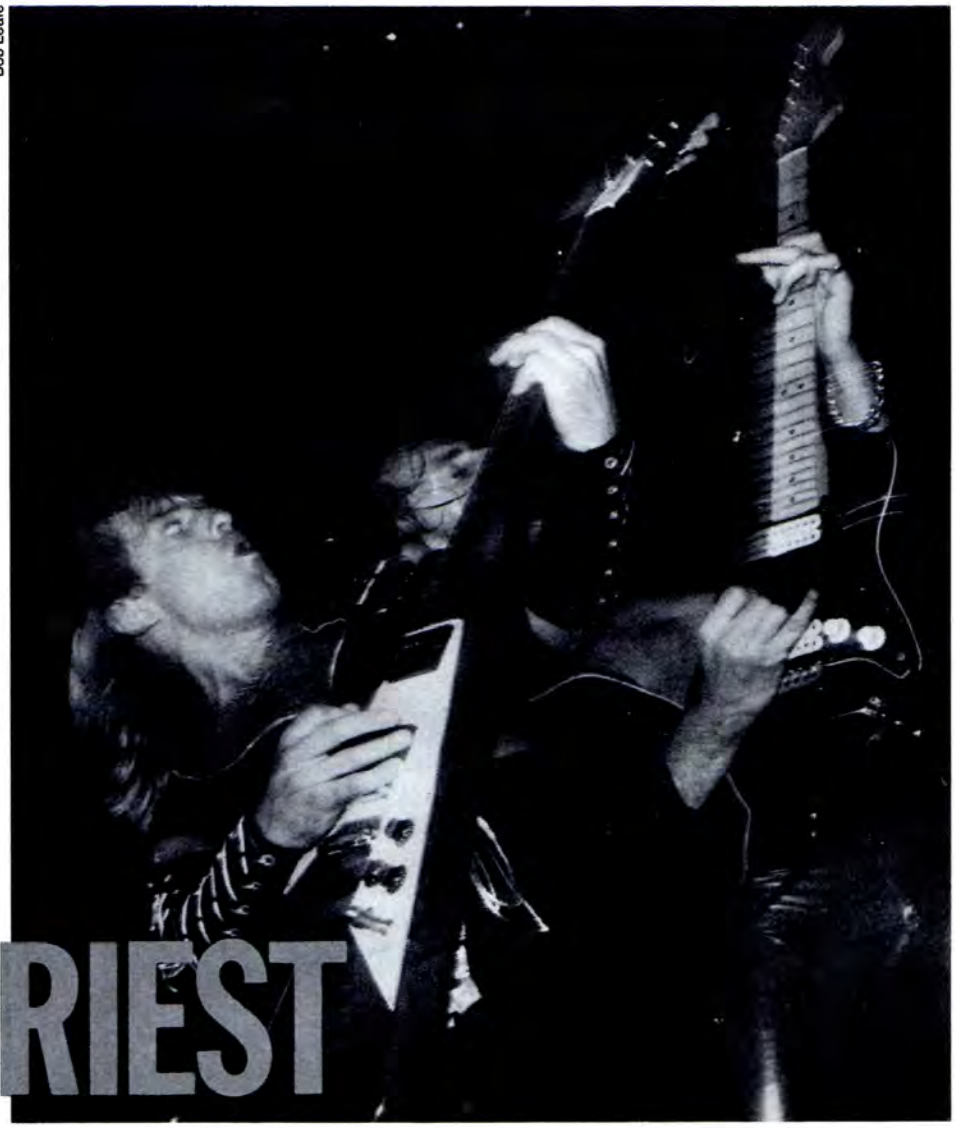
Together, KK, Glenn and Rob comprise quite a formidable writing team and if they continue to come up with material that's as strong as the songs featured on both **Screaming for Vengenace** and **Defenders of the Faith,** then Priest will surely be rocking along for a good few years to come.

Over the next few months, the band will be touring solidly in the states and anyone requiring proof of their ability to deliver the goods should definitely check them out in the live environment.

Axe fanatics may be interested to note that both KK and Glenn are now playing their new custom-designed Hamer guitars, which they've recently been working on. Downing hopes to be using an exclusive line of Hamer Flying V's, fitted with the Floyd-Rose tremelo system, while Tipton intends to replace his trusty SG's with a new model that he's basically designed himself. However, he'll still be using his modified black Stratocaster, which he still refers to as "the most powerful guitar I've ever had!"

Finally, I asked Glenn whether he still considers Priest to be a heavy metal band, to which he replied: "Definitely . . . we've never deviated. At one point 'heavy metal' was considered a dirty word, but we never thought so. We were always proud to say that we were an HM band. There's this dilemma going around that if you play heavy metal then you should avoid melody—and that's false. Nobody can ever deny that we've been an out-and-out HM band, but we've always put more into our music than just riffs—we've got far more to say in us." ■

Bob Leafe



JUDAS PRIEST

You want to know what rock 'n' roll is really like? This is what rock 'n' roll is really like. It's downstairs, backstage, four-five hours before showtime, across from the men's room, behind a closed door, stacked three to a couch, New Haven, Connecticut: Billy Zoom, seated; John Doe, backed against a wall; D. J. Bonebrake, scrunched into a corner; a radio interviewer facing the trio, armed with imposing recorder, battery of inane questions; an interloper, just a fan he says, with his own tape recorder and clinging girlfriend, taping this immortal broadcast for his personal archives (later he will pose with a weary John Doe for a series of snapshots, taken by the girlfriend). Ladies and gentlemen, I give you the X tour.

"So I notice you play more piano on the new album," the interviewer comments, scanning his copious notes.

"I don't play any piano on this album," states Billy Zoom uncategorically.

"Hmmm," the interviewer replies, undaunted. "So how did you come to write *Breathless*?"

"We didn't write *Breathless*," John Doe informs him, barely suppressing a smirk. "It was written by Otis Blackwell, in 1957."

If this is news to the interviewer he keeps it to himself. "So how did the dates in Boston go?"

"We only played one date in Boston," says Bonebrake, getting in on the fun.

"Well, that ought to wrap it up, then." The interviewer signs off.

Doe, Zoom and Bonebrake, no Law Firm they, head upstairs for a soundcheck. Easily as tedious as a videoshoot, the soundcheck has been proceeding like so: over the sound of 9 hammerers hammering, 8 drummers drumming, 7 roadies tinkering (I have never yet met a roadie who wore underwear), 6 screeching mics and a widescreen mix of MTV (Carlos Santana cavorting through *Hold On*) superimposed over yesterday's Notre Dame game. The thing about X, a California band in which only one of the members is originally from California, and not the one (Zoom) who looks it, is that only one of them uses their real last name, and that one's named Cervenka! You hate to imagine what kind of weird names Bonebrake, Doe and Zoom have escaped from, to the sunny sand and surf of pseudonyminomity. But during a soundcheck there's nothing else to do. Even Billy Zoom starts reading a magazine between bursts of inspired blues and fevered rockabilly runs, all machinegunned atcha with a twinkling semismile, glazed eyes, moving nary a muscle. Where did he get that stance? Old kinescopes of greasers on the *Tennessee Ernie Ford Hayride*? Midnight screenings of *Don't Knock the Rock* or *The Girl Can't Help It*? Yellowed copies of Photoplay?

"I guess it really started when we used to have this photographer in L.A. in the early days, who always used to chop my head off in his shots," Zoom explains. "So we had this gig at the Roxy and I was joking around with him by leaning down and smiling every time he got ready to take a picture. After the gig I was looking out the window of the dressing room and there were about five kids on the corner arguing about who could imitate me best, and I thought, gee, I've got something here. I'll have to do it some more. Actually, X started out pretty tongue in cheek. We were all sort of poking fun at the whole era where you had to make faces when you bent the strings." Now, however, Zoom has become a bit of a prisoner of his own device. "I get cramps in my thighs if we haven't performed for a while," he admits. Still, The Stance serves a purpose beyond jokery.

"It was hard when I first had to think about what to do with myself on stage. Before X I had my own band for five years where I was plugged into the lead vocals, wrote the songs; I was real active. Here I'm just sort of standing there. John and Exene do all the vocals. It seemed kind of silly to me to be popping around onstage, doing all these things when somebody else is obviously the focal point."

When Zoom was the focal point of a rockabilly band, he met with notable non-success. "You couldn't give rockabilly away in 1976," he says. "When I started the band there were about 125 people who came to see us regularly. Four years later when I disbanded it, the audience had spread to about 130. Which is why I quit. I knew them all by name: 'Hi, how're you doing, Bob. How's Ann? Glad you could make it this week.' The best year I had with rockabilly was 1976, and that year it cost me $1500 to have a band. Some of my old fans still pop up at X concerts. Most of them hate X; they go, when are you going to do your rockabilly band again? They come up and say, I can tell you're not happy with this band. I know you're just doing it for the money. I say, honest, there's no money. I swear to God there's no money. And I am happy. I wouldn't do it if I weren't."

THE EDUCATION OF BILLY ZOOM

A JAZZMAN'S SON EXPERIENCES THE REAL WORLD OF ROCK & ROLL WITH X

By Bruce Pollock

Before Zoom's version of rockabilly, he put in some time playing the original, with one of the original golden idols of the fifties, Gene *Be Bop a Lula* Vincent. It provided him with a rather seamy introduction to Rock and Roll 101.

"It was kind of depressing. There were four guys in the band and three of them couldn't stand Gene Vincent or his songs. The other one was me, who was sort of frustrated." Vincent, in the late-sixties, early-seventies, was both behind and ahead of his time. In a few years the Oldies Revival might have made him an idol reborn, but he died before the scene ever took hold. "I think I was too young and naive then to learn much from him," says Zoom. "I guess I should have. But here I am."

Neither could his father, a jazz musician, prevent the fates from making his son a rock 'n' roller. "I rebelled by playing the guitar instead of playing the piano or violin or clarinet or flute. I chose the one instrument my parents wouldn't let me study." He had a couple of rather unique early influences. "My idols were Roy Rogers and Gene Autry," admits Zoom. "When you're six-years-old *Home on the Range* sounds pretty neat. Of course, Django Reinhart was also happening around the

Debbie Leavitt/Pix Int'l

PHOTOS: Debbie Leavitt/Pix Int'l

house, too. I used to play 8–10 hours a day, at least. I would lock myself in my room and play until the neighbors came over and banged on the door. I rarely practice now. I wish I did more. It gets harder in the real world, when you have to take care of business. Sometimes I think instead of taking all those music courses that I did, I should have taken courses in Management, Accounting and Sales."

Zoom is not kidding here, not too much anyway. "It only took us four albums to figure out that we ought to tour in the fall. We used to make our albums early in the year, have them come out in the spring, and then tour in August, when all the campuses in all the college towns where we had our audience, were deserted. This time we finally said, why don't we spend July in a nice air-conditioned studio, and in the autumn when it starts to cool down and the kids are back in school, we'll drive across the country. And, just for kicks, instead of starting out in the south, why don't we go up north, and then in November, when it starts to get colder, we can go through the south. So we've finally gotten a little smarter."

But not all that much, Zoom assures the diehards. "Instead of doing 13 songs on the new album, we should have left a couple off," he says. "There are always things you can do with an extra song. You only get royalties on ten songs anyway. So you can have a single with

something else on the B-side. Or you might want to put out something different in Europe. Sometimes they get snooty and want something special just for them."

Due to X's lack of business sense, fans get a fat package, then, filled with X's customary mix of Appalachian wails and fire alarm guitar, dense, many-leveled. As Billy puts it: "I saw the Ramones and got this brainstorm about doing a new band, sort of like rockabilly, but with everything turned on ten." He doesn't mention the extraordinary lyrics, except to recall that when he first met John Doe, "He was more into rock 'n' roll than poetry. He had a real thick Baltimore accent and these super pointy blue suede shoes with polished brass tips on them. He didn't get into poetry until he started going with Exene. I think the lyrics are something you can get into when you get home and listen to the record. Live we're just a fun rock and roll band."

And on record? "All our albums are about the same. There are some slow songs, a bunch of real fast songs; there's always a couple of songs that don't sound like they belong on the album. There's one punk song and a bunch of rock 'n' roll songs. If anything, our first for Elektra, **Under the Big Black Sun,** was the oddball, a depressing/serious album. I love the sound of our first album, **Los Angeles,** on Slash. I don't know if we just got lucky, or what, with that studio, or that engineer, or that month. I think the whole **Wild Gift** album would have been remixed if we'd been on Elektra. I wasn't really satisfied with the way that came out; on the other hand, you have lots of people who think that was our best album." Zoom can't even comment on the newest, **More Fun in the New World.** "By the time we're done with an album I know it so well I can't listen to it for about three months," he says. Actually, he finds it hard to listen to any album. "I've never been able to play a record all the way through. I don't have favorite albums; I don't even have favorite cuts. I have favorite *measures*. For instance, I love the cymbal crashes on *Honest I Do,* by Jimmy Reed."

Zoom would also love to hear in its entirety, a tape by a band from Jackson, Mississippi, that purportedly does an all-X covers routine. "There was this guy who came to see us in New Orleans last year," Zoom relates. "He said he played in a band that did X covers. He was going to bring a tape, but he forgot it. I would have liked to hear them. I'd love to watch some other guitarist play our songs just from learning them on records. I'd like to see what they come up with, because I do some odd things. Some things that are really out of context. I throw in a lot of chord positions that would not normally be associated with the kind of music we play. I hear a part in my head and usually that's the only way to get the notes there. I play some strange, dissonant chords. My style is a combination of a lot of styles.

"Other guitar players go, oh yeah, I can play that song, then they start playing and . . . it sounds simple until they try to do it and they can't. After I show them, they say, where did you come up with that? And I say, oh, Curtis Mayfield, 1961. All those old R'n'B guys had sort of weird approaches that were comon to each other, and I sort of put them together. I don't know how many people realize that a lot of Jimi Hendrix was Curtis Mayfield played real loud."

When Zoom wants to crank it up, as he often does in his role as X's musical texture, he uses a mid-50's Gretsch, one of four that he owns, including two Silver Jets, a '55 and a '56. He also has a 1958 Strat and a Yamama acoustic, a hock shop special which set him back all of $25. In the lean years of the L.A. scene that X came out of, that was a pretty penny.

"There were 40–50 bands," Zoom recalls of that mid-70s period, "and about three drummers. There were literally three drummers on the whole West Coast who could keep a beat. There were lots and lots of guys who started out listening to Ginger Baker and never learned how to count to four." Rhythm guitarists were equally hard to find. "A lot of guitarists know how to go off on tangents, but if they're not into rhythm I tell them to get lost. I can only think of a couple of guys who I can play with, who know how to accompany people." Neither were songwriters of the John Doe/Exene Cervenka class exactly growing wild in the fields of Sunset Strip. "I've seen a lot of people who've had very little experience in other bands, and they're writing songs just because everybody else is doing it. You can't just say I'm a songwriter. You have to learn your craft by studying other people."

So X has beaten more than the usual odds in their successful transformation from local darlings to national stars. First of all, they've learned how to field radio interviews like a combination of the Beatles, the Dodgers and the Three Stooges. They have learned how to rate pizzas from coast to coast. Still, Billy Zoom, relaxing on a bed in a Holiday Inn, his wife on the adjoining bed, sketching his likeness, isn't all that wowed. "Going up that local ladder is kind of more exciting," he says, "because you don't have to deal with the industry, which takes a lot of the fun out of it. But signing a record contract obviously isn't the end of the dream. To me the end of the dream is to become financially secure with a hit record, so you can do more of what you want and less of what you don't want. It's important to be able to say, that's good, but I'm really not happy with the way the mix turned out on that song. Let's go back into the studio and remix it, or recut it." As a band, however, X has made relatively fewer compromises than most. Consequently, their fans are more rabid and unique. Billy Zoom has a good idea who they are.

"But I'm usually wrong," he says. "What happens is, you're playing someplace way removed from civilization, where they don't get bands, but they read a lot about it in the press and they make up their minds about what they are and what the band is and what's going to happen from what they find out through the media, and the media is almost always wrong. So you get some really strange people—it's like Anarchy Now; hey, let's blow up the club. They like to jump up on stage and smash things and act like a bunch of idiots. And it's always their first show. They think if they jump up on stage and knock a microphone into your teeth they're going to impress you and win your favor." ■

NEW PRODUCTS

Cables

Pro-Co Sound Inc. now offers two new lines of cables for use with "semi-pro" recording equipment, such as Teac, Fostex and others. In particular, the MT series consists of multi-conductor cables with individually color-coded channels and an overall jacket. Intended for linking mixer to recorder in 2-, 4-, 8- and 16-track studios, the MT series eliminates the need for a messy 'loom' of separate patch cords for tape inputs and outputs.

Pro Co Sound Inc.
135 Kalamazoo Ave.
Kalamazoo, MI 49007

Guitars

The B. C. Rich N.J. series introduces the Rich Bolt-on neck guitar. It features a maple panel body, maple neck with rosewood fingerboard, round mother-of-pearl inlay, rosewood headplate, 24 frets and a bone nut. It has two exclusively wound pick-ups, humbucking type, separate volume controls, a single tone control and pickup selector switch. B. C. Rich Quadmatic bridge, black anodized aluminum head and back cavity plate complete the picture.

B. C. Rich
P.O. Box 60119
Los Angeles, CA 90060

Strings & Things CUSTOM guitars of Memphis is please to announce the BLUESCASTER, as their newest hit in their CUSTOM series. The BLUESCASTER features traditional body styling similar to that of the BLUESMASTER, but with an integral tremelo system. Using top grade solid ash, the BLUESCASTER is available in many stock and custom colors with either a maple or a rosewood vintage shaped neck. Pickup assembly options include their "Bluesbucker IV" assembly, featuring three single coils with push/pull tapped bridge pickup.

Strings & Things in Memphis Inc.
1492 Union Ave.
Memphis, TN 38104

Acoustic Guitar Pickup

DiMarzio introduces the DP140 Active Acoustic Model™ Pickup. This totally self-contained high output soundhole pickup is designed for use with steel-string and bronze-string guitars. It features an active equalization low-impedance circuit powered by a pair of miniature batteries located on the pickup mounting. The pickup is engineered to minimize noise and high frequency line loss and to compensate for imbalance in guitar and string gauges. An easy-mounting system allows immediate soundhole placement without removing strings and without soldering or adhesive.

DiMarzio Inc.
P.O. Box 387
West New Brighton Stn.
Staten Island, NY 10310

Replacement Pickups

The new Seymour Duncan pickups for the Rickenbacker bass are direct replacements that do not require guitar modifications. There are two models: SRB-1N for the neck, and SRB-1B for the bridge. The humbucking design makes these pickups quieter than originals. Power is increased for a more defined, gutsy bottom end. A special mounting plate is included with every Rickenbacker bridge pickup for easy mounting. Retail price for the SRB-1N is $96. The SRB-1B sells as $114.

Seymour Duncan
203 Chapala Street
Santa Barbara, CA 93103

Electric Guitar Pickup

T. W. Doyle Co., Inc., creator of the unique D-1 guitar driver system, has introduced a new pickup, the SuperTom. A high impedance output humbucking type pickup that requires no batteries, the SuperTom is primarily designed for hard rock music. SuperTom utilizes precision wound bobbins and a special coil for a thick overdrive sound. Alnico magnets are used for high flux ratings. Especially elevated continuous pole pieces are a design feature to create additional sustain. Also built-in integral potentiometer and transformer match with any existing guitar circuitry. The pickup with matched volume control and transformer lists at $99.95.

T. W. Doyle Co., Inc.
P.O. Box 517
Westwood, NJ 07675

Acoustic Guitar Pickup

L&L Sales Co., Inc., has introduced a new high-quality pickup for flat-top guitars under the brand name of George L's Pop-in Pickup. Possessing excellent humbucking qualities, the pickup has an easy adjusting height feature. Through the versatility of adjusting the pickup head up, down, slanted treble or slanted bass, the player can get a broad spectrum of sounds when picking acoustic, bottle neck, jazz or rock rhythm. Fully shielded and with a 5-year warranty, the George L's Pickup retails for $52.50.

L&L Sales Co., Inc.
P.O. Box 238
Madison, TN 37115

Microphone

The ATM63 is a new moving coil dynamic microphone developed by Audio-Technica. This affordable microphone is designed to be equally good for vocal and instrumental use. This unidirectional mike features all-metal constructions, so it can be used to close-mike drums without worrying about stick damage. Its tri-isolation design minimizes hand and cable noise. Suggested retail price is $145.

Audio-Technica U.S. Inc.
1221 Commerce Drive
Stow, OH 44224

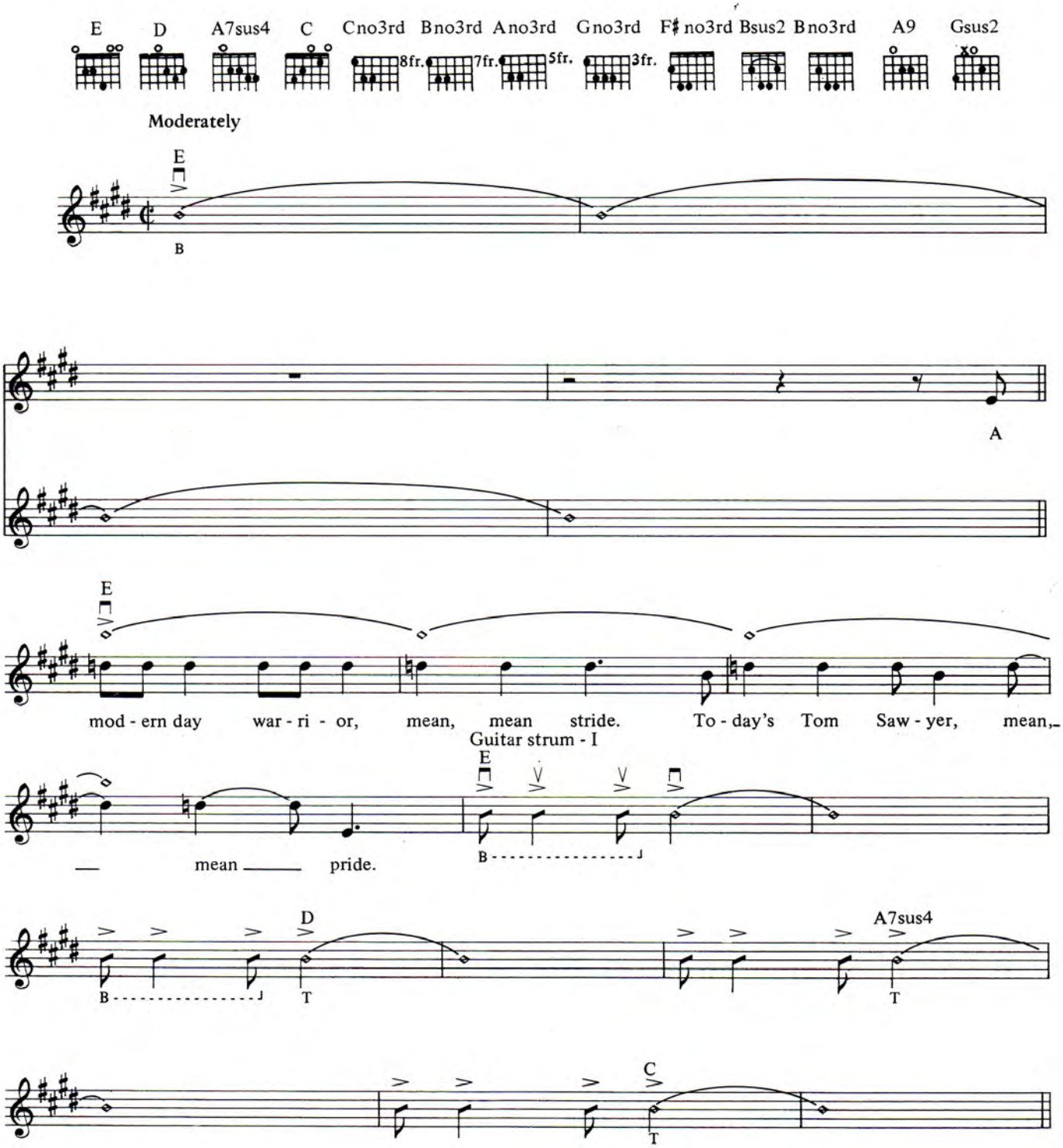
Tablature Explanation see pg. 85

TOM SAWYER

As recorded by RUSH

(From the album MOVING PICTURES/Mercury SRM 1-4013)

Words by Neil Peart and Pye Dubois
Music by Geddy Lee and Alex Lifeson



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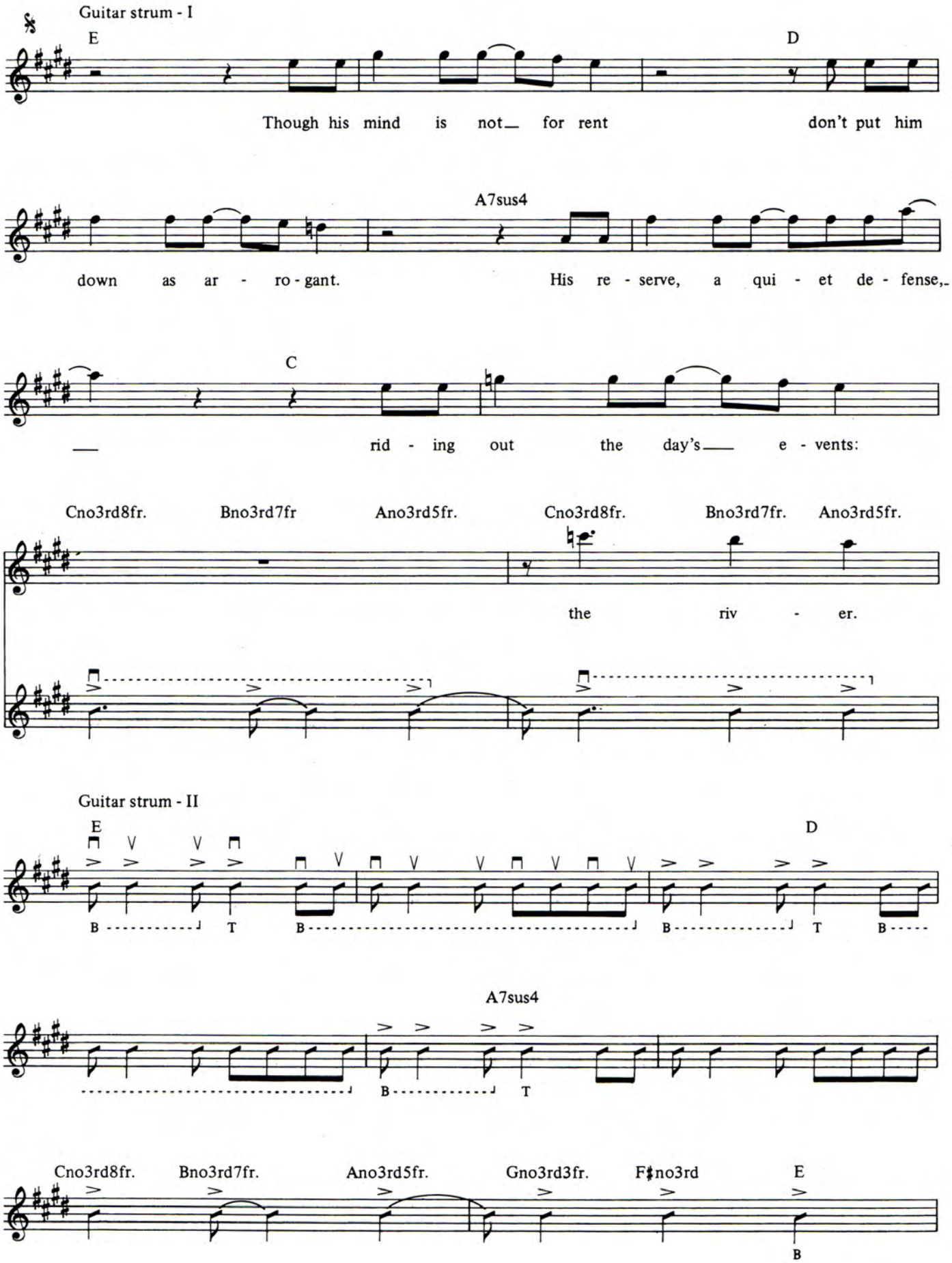
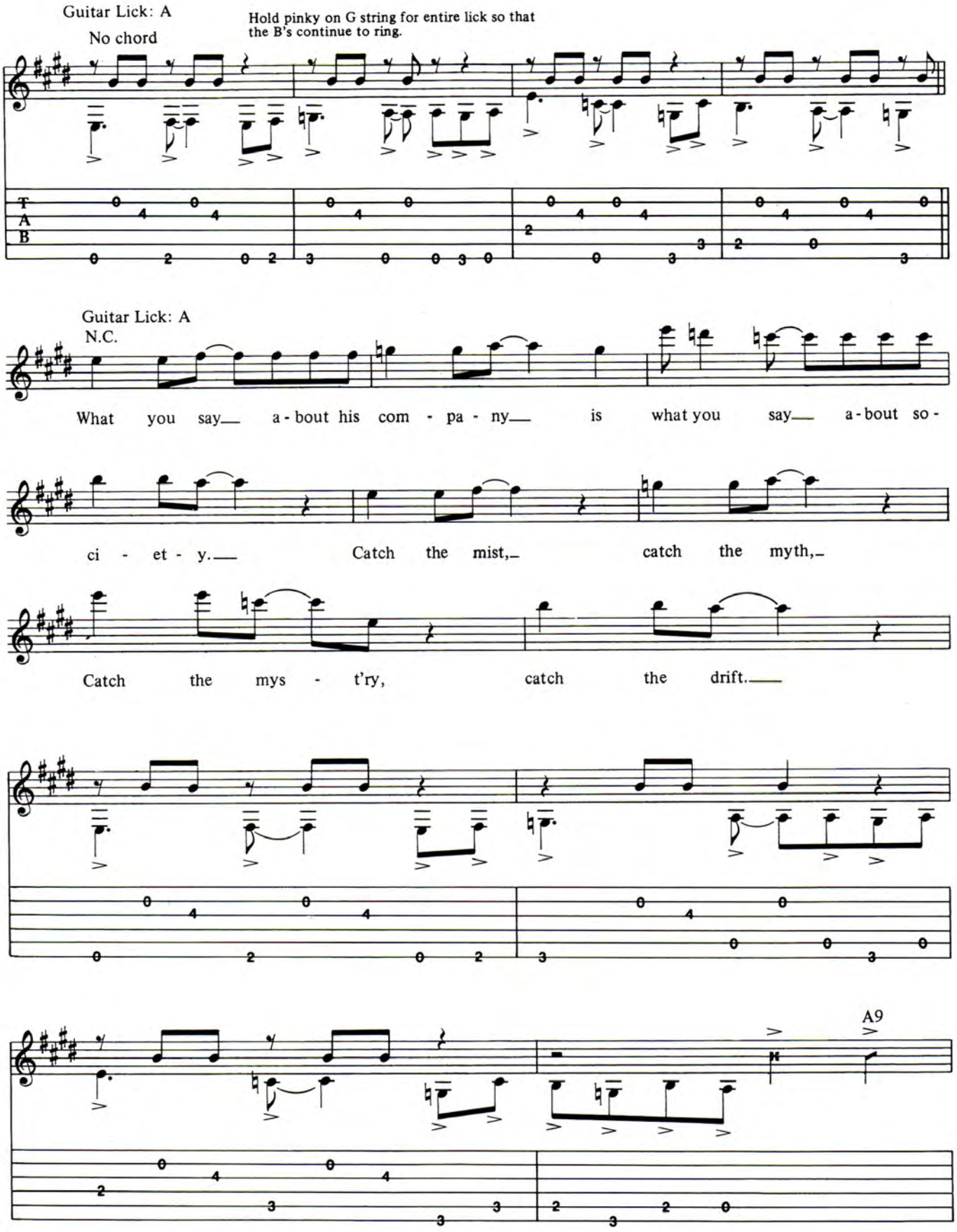
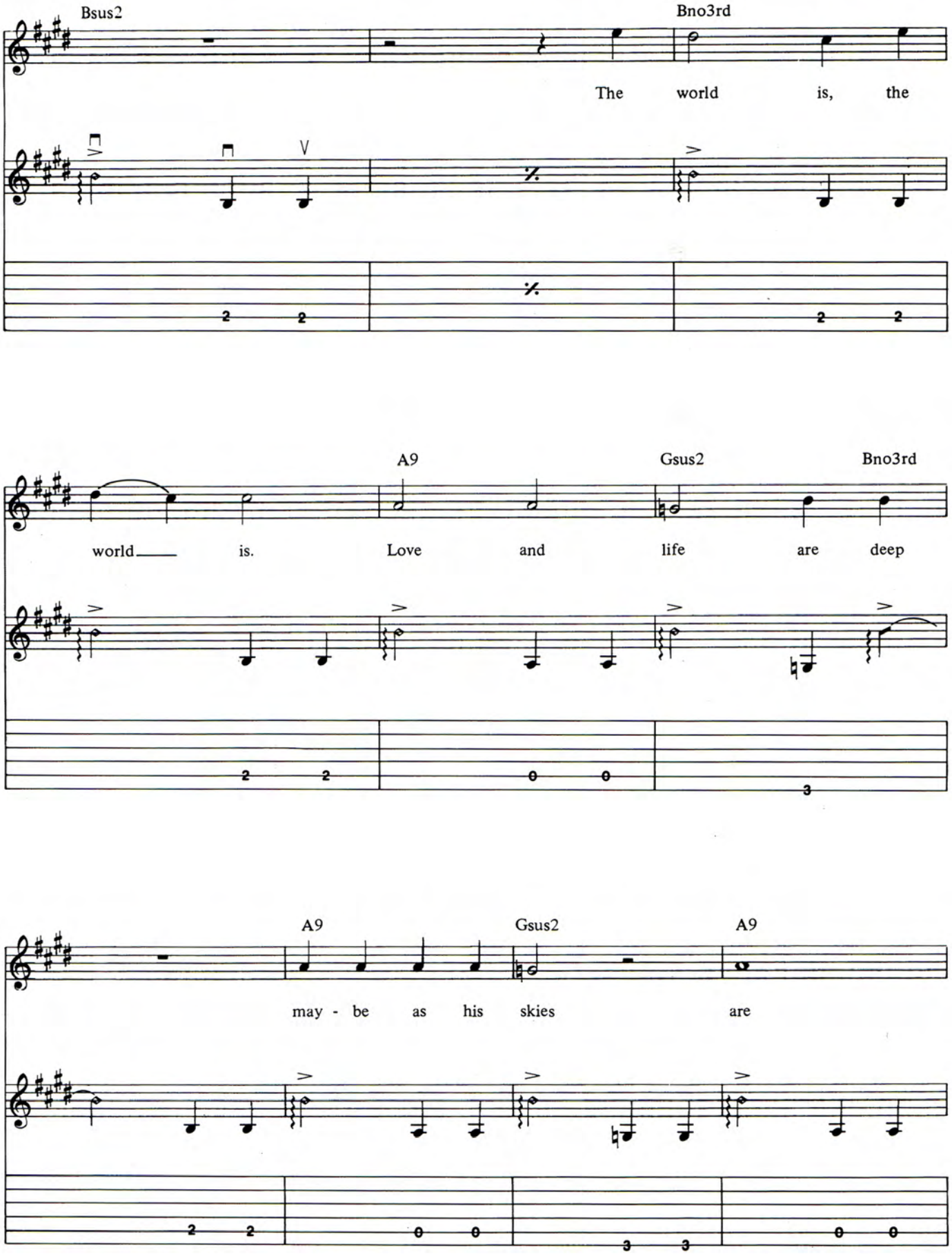
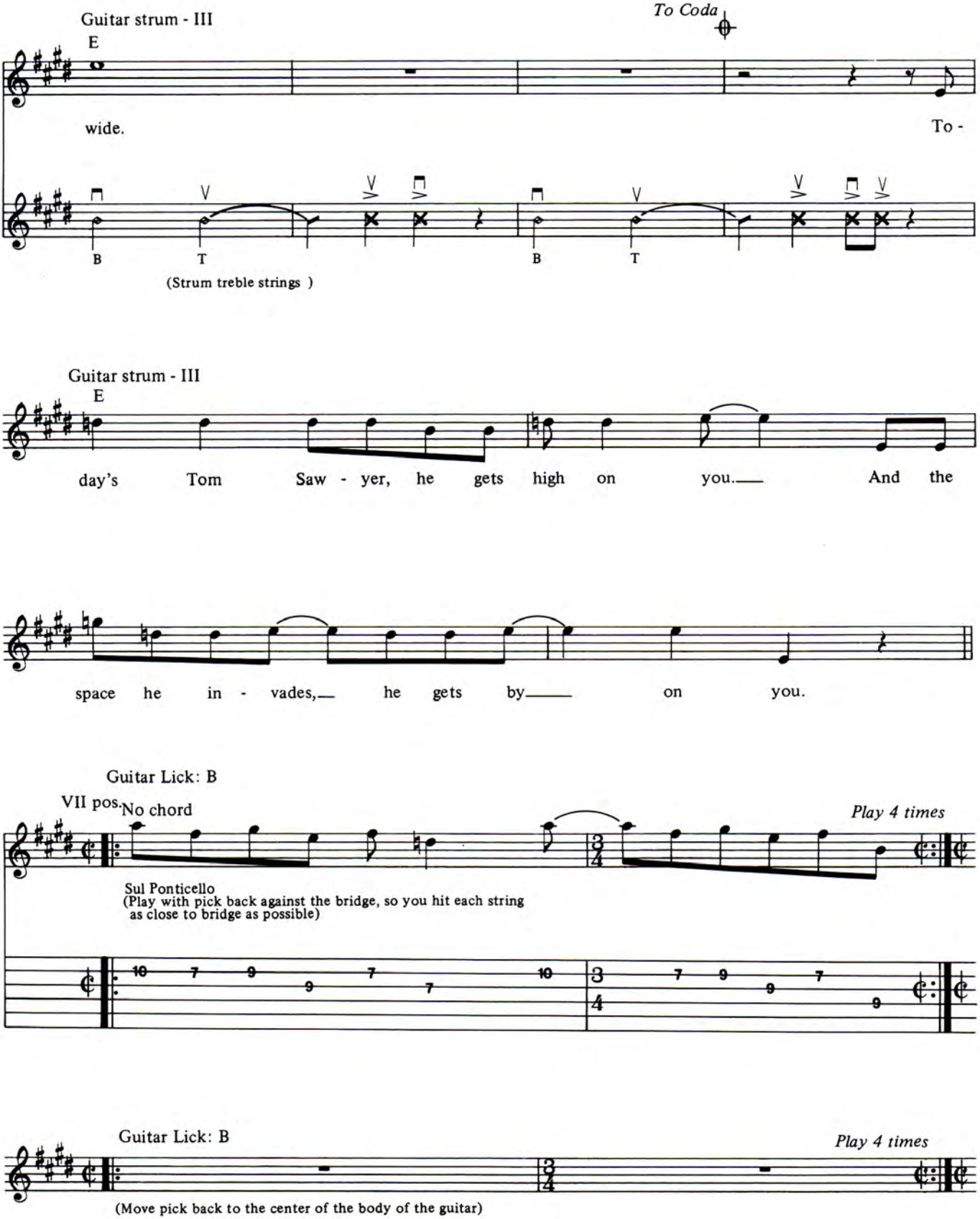
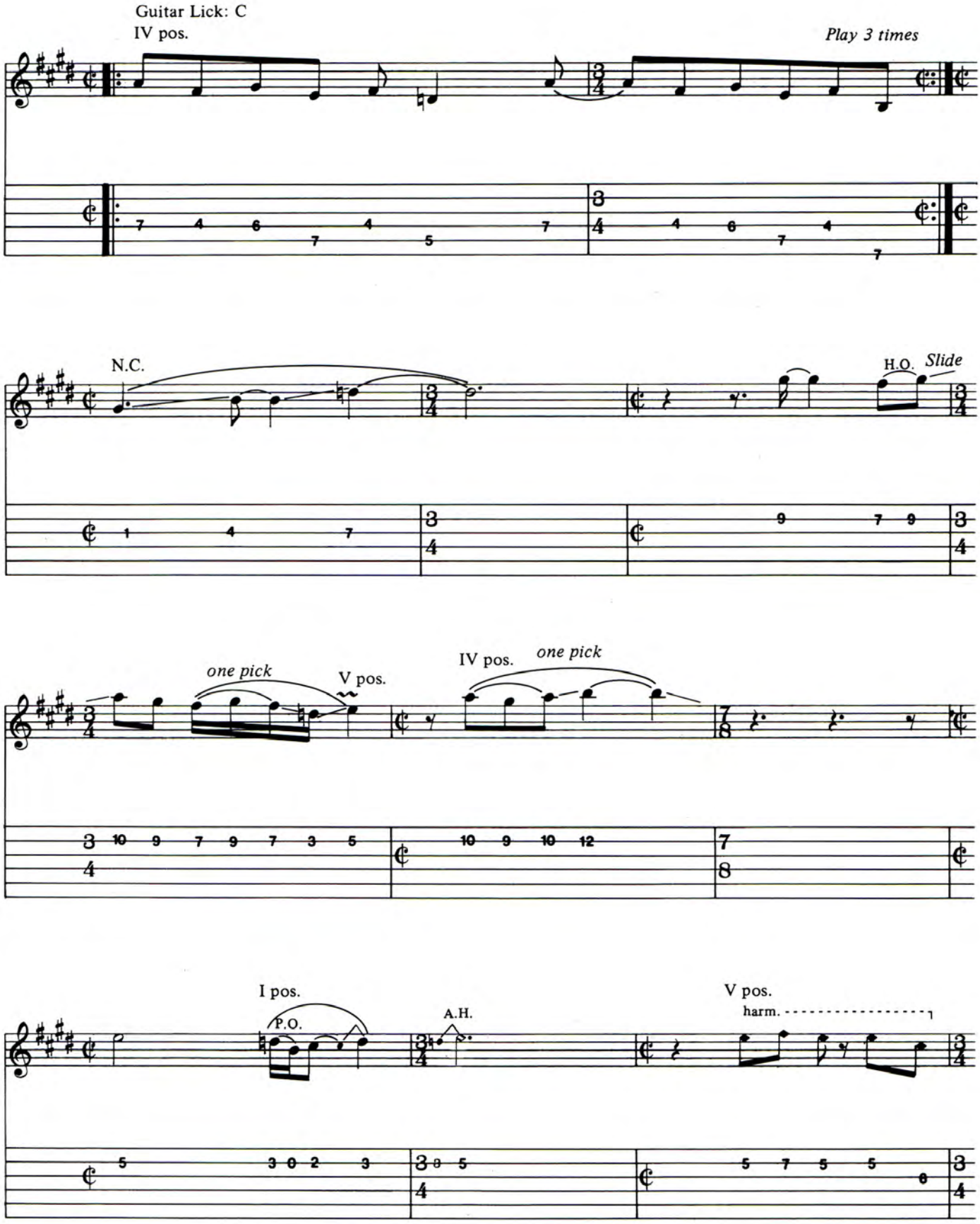
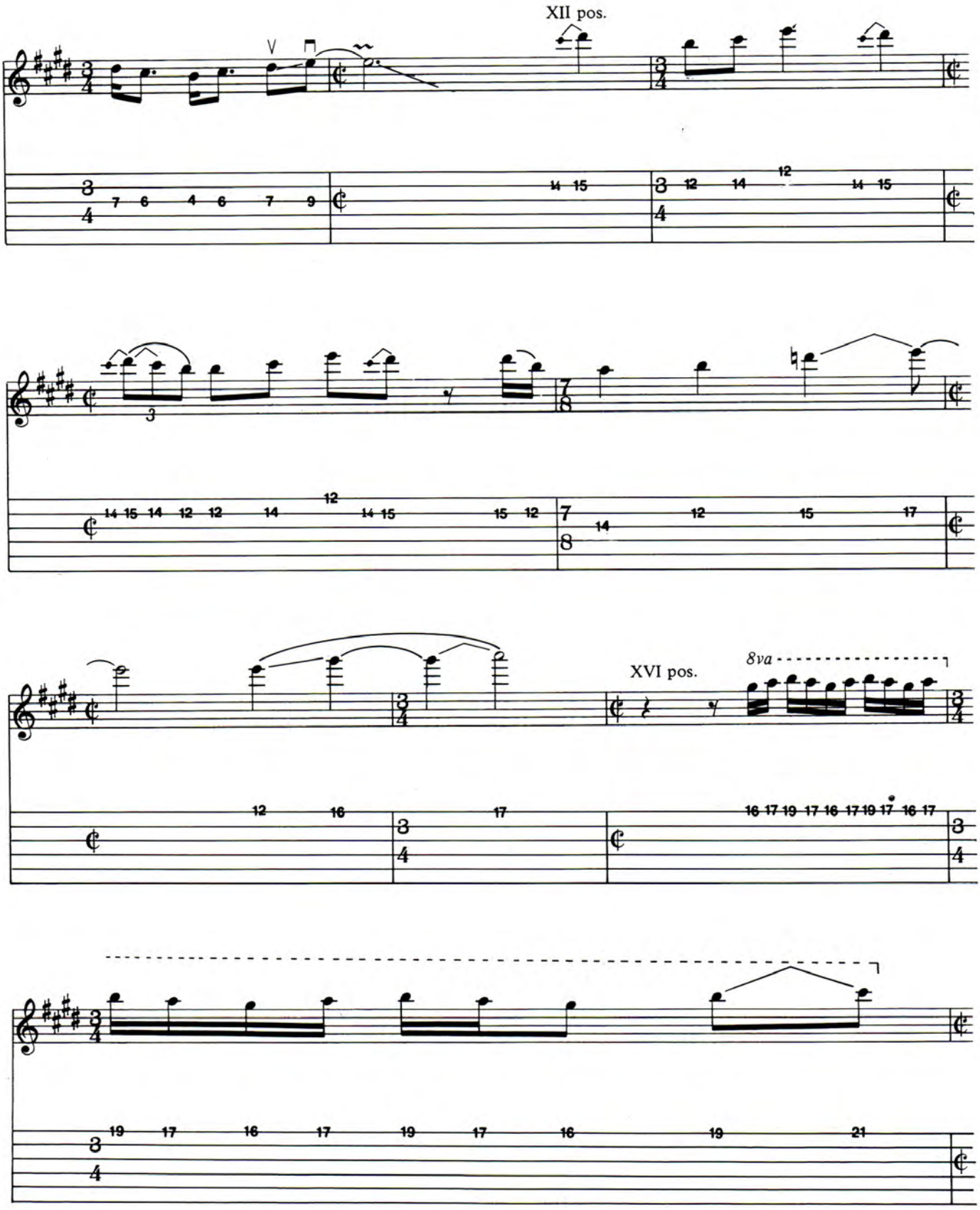

Guitar strum - I
E
D
Though his mind is not for rent don't put him
A7sus4
down as ar - ro - gant. His re - serve, a qui - et de - fense,
C
rid - ing out the day's e - vents:
Cno3rd8fr. Bno3rd7fr Ano3rd5fr. Cno3rd8fr. Bno3rd7fr. Ano3rd5fr.
the riv - er.
Guitar strum - II
E
D
B T B B T B
A7sus4
B T
Cno3rd8fr. Bno3rd7fr. Ano3rd5fr. Gno3rd3fr. F♯no3rd E
B

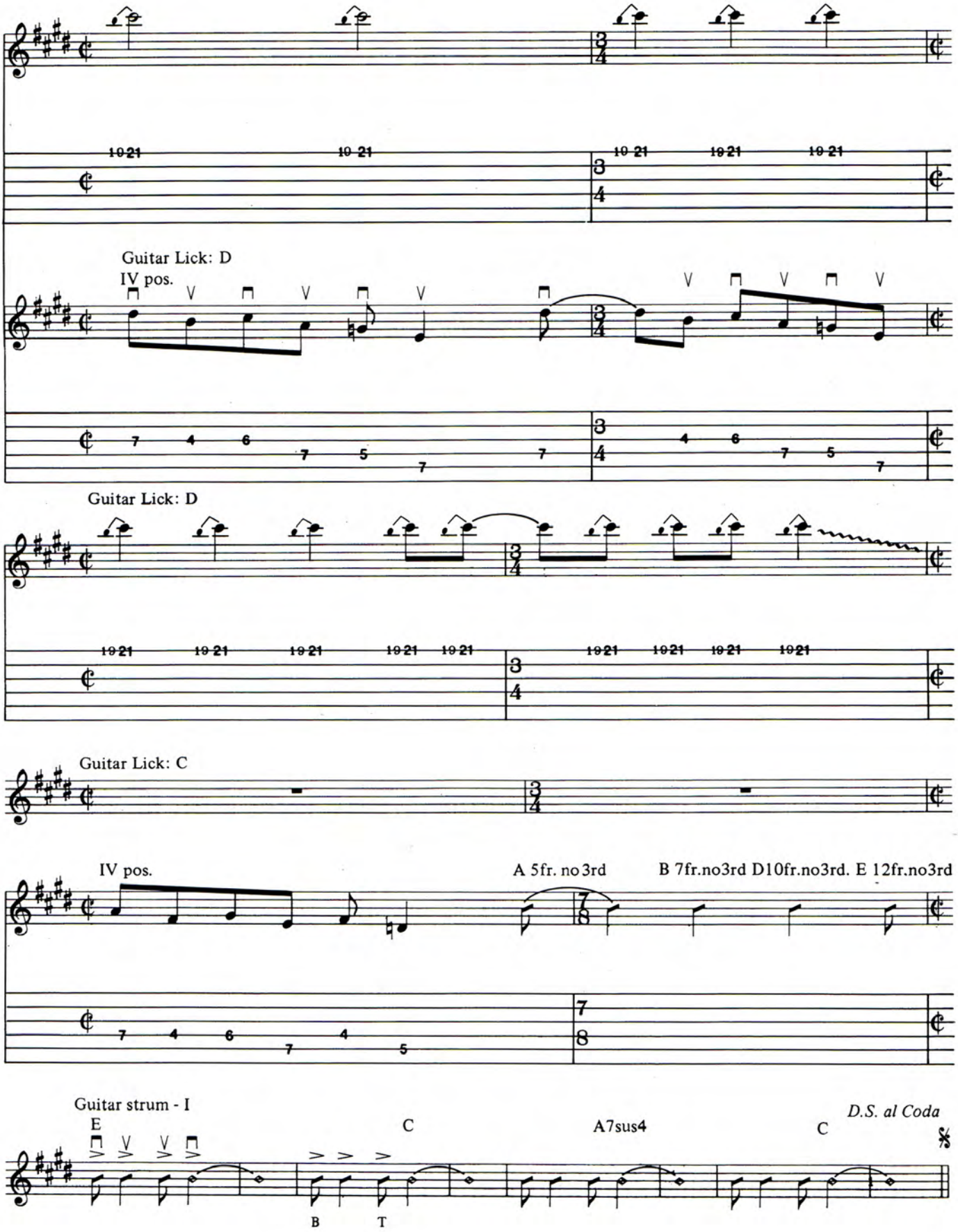

Guitar Lick: A
No chord
Hold pinky on G string for entire lick so that the B's continue to ring.
T
A
B
Guitar Lick: A
N.C.
What you say— a-bout his com - pa - ny— is what you say— a-bout so-
ci - et - y.— Catch the mist,– catch the myth,–
Catch the mys - t'ry, catch the drift.—
A9

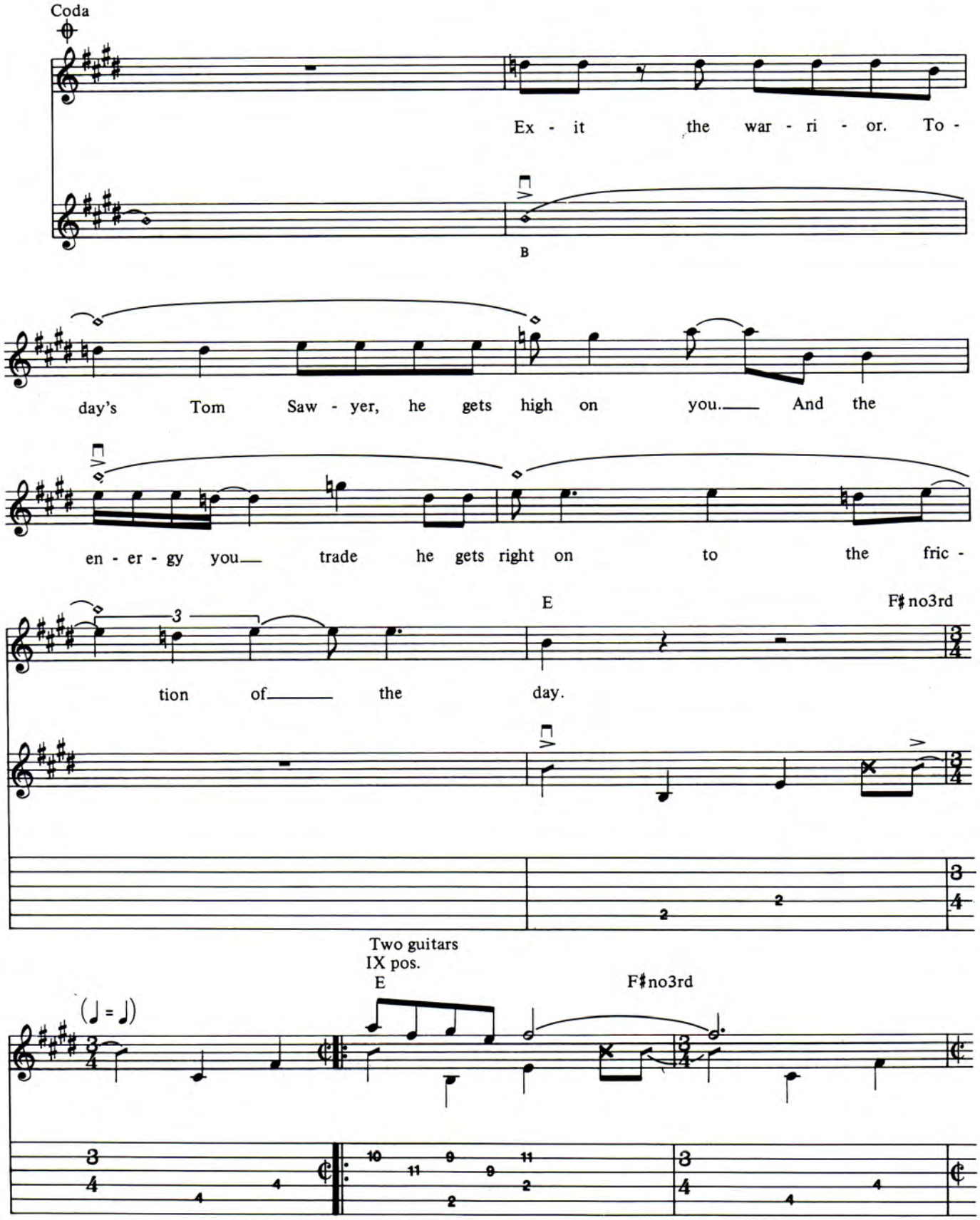

Bsus2
Bno3rd
The world is, the
A9
Gsus2
Bno3rd
world is. Love and life are deep
A9
Gsus2
A9
may - be as his skies are

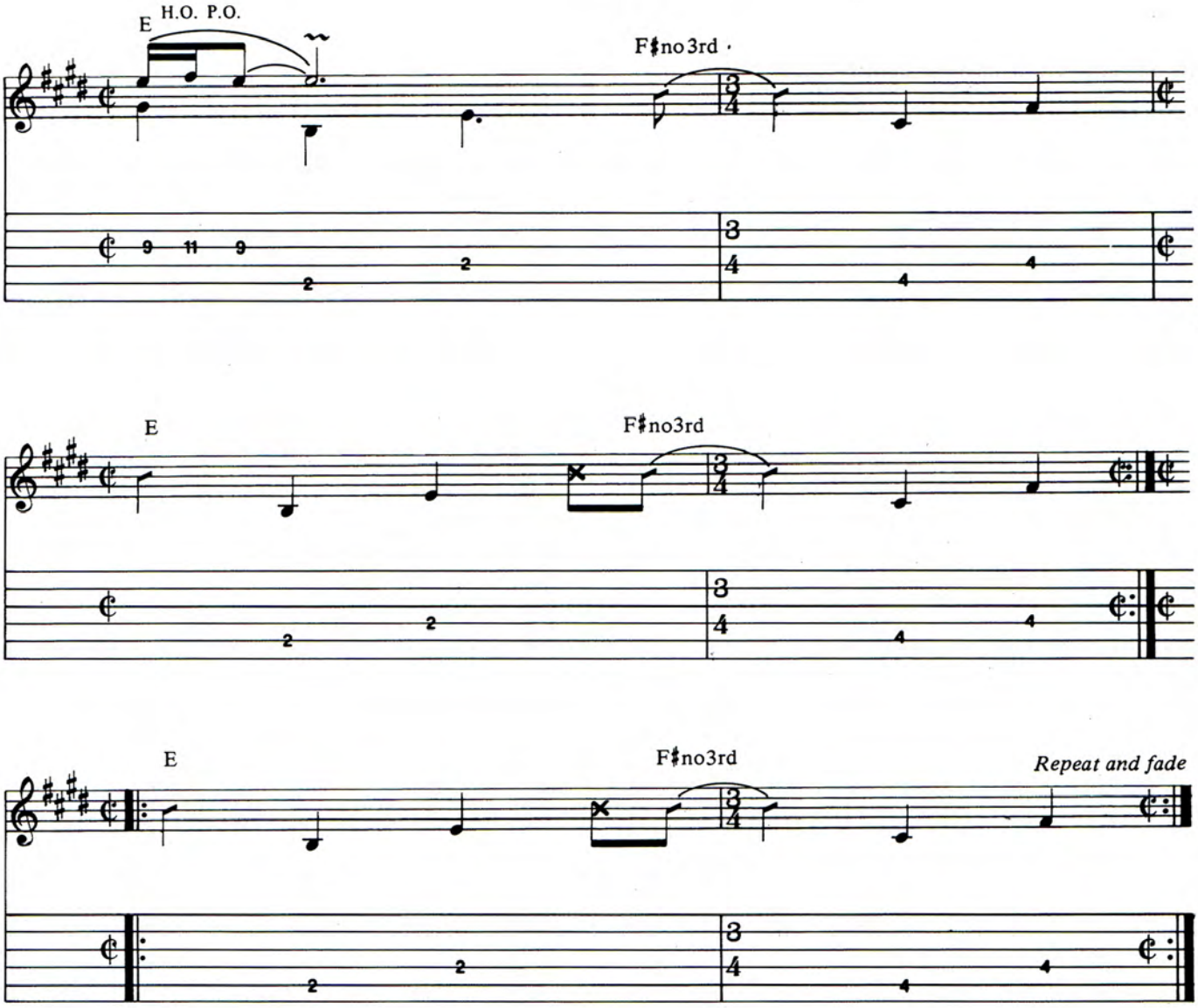

Guitar strum - III
E
To Coda
wide.
To -
B
T
B
T
(Strum treble strings)
Guitar strum - III
E
day's Tom Saw - yer, he gets high on you. And the
space he in - vades, he gets by on you.
Guitar Lick: B
VII pos.
No chord
Play 4 times
Sul Ponticello
(Play with pick back against the bridge, so you hit each string as close to bridge as possible)
10 7 9 9 7 7 10
7 9 9 7 9
Guitar Lick: B
Play 4 times
(Move pick back to the center of the body of the guitar)


Guitar Lick: C
IV pos.
Play 3 times
N.C.
H.O.
Slide
one pick
V pos.
IV pos.
one pick
I pos.
P.O.
A.H.
V pos.
harm.


XII pos.
XVI pos.
8va


Guitar Lick: D
IV pos.
Guitar Lick: D
Guitar Lick: C
IV pos.
A 5fr. no 3rd
B 7fr.no3rd D10fr.no3rd. E 12fr.no3rd
Guitar strum - I
E
C
A7sus4
C
D.S. al Coda
B
T


Coda
Ex - it the war - ri - or. To -
B
day's Tom Saw - yer, he gets high on you. And the
en - er - gy you trade he gets right on to the fric -
E
F♯ no3rd
tion of the day.
Two guitars
IX pos.
E
F♯ no3rd
(♩ = ♩)



2. No, his mind is not for rent
to any god or government.
Always hopeful, yet discontent,
he knows that changes aren't permanent.
But change is.

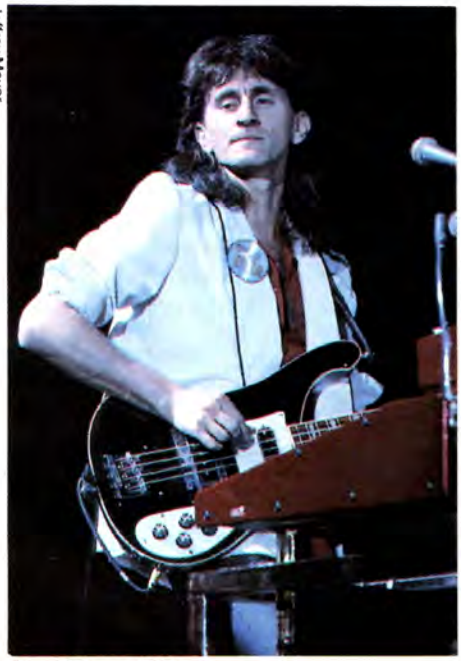
What you say about his company
is what you say about society.
Catch the witness, catch the wit,
catch the spirit, catch the spit.

The world is, the world is.
Love and life are deep,
maybe as his eyes are wide.

Greg Bowler

Singing Bass

GEDDY LEE Is One Of The Reasons Everything Is Coming Up Sevens These Days For Rush



Jeffrey Mayer

by Zev Katz

In the age of MTV, where pretty faces and good moves are all-important, Rush stands out as a band that doesn't take image more seriously than music. Their career has been characterized by a constant striving to maintain their integrity. As a result, their music seems never to have suffered at the hands of ignorant record executives. Nor have they let their listeners control them. They have been much more concerned with musicianship and innovation than rock star trappings.

As a bassist, Geddy Lee is widely respected in rock circles, but he is really more than that. He is a keyboard player, songwriter and a distinctive vocalist, as well as co-producer of Rush's material. Recently he produced an album for Boys Brigade. During Rush's unprecedented five night sold-out stint at New York's Radio City Music Hall, Geddy took time out to talk to **GUITAR** *about his career and his music.*

GUITAR: Boys Brigade reminds me somewhat of the current English bands, although not quite as synthesizer saturated. Do you listen to much of that music?

GEDDY: Yeah, I listen to a lot of the stuff coming out of England now. I also like Talking Heads and occasionally I listen to some reggae, Bob Marley and Third World in particular.

GUITAR: Has doing the Boys Brigade project affected your view of Rush's direction?

GEDDY: It's affected me as a musician, because it's broadened my scope a bit. It's invariably going to affect what I do in Rush because whatever I am as a musician ends up becoming a part of Rush. I don't know what form it'll take, because our band is a lot like a sponge. Things we get into and listen to we sort of soak up and end up spewing out in our music. I don't think we'll be doing all short dance tunes or anything.

GUITAR: We are confronted daily with a barrage of new technology. Synthesizers, sequencers, electronic drums, and so on. You are using more of it than you used to. How do you feel about it?

GEDDY: I think you have to keep on top of what's happening. Music is changing, and all the tools of our trade are changing so fast that you have to keep up with it. You've got to at least learn and be aware of what's out there and decide whether you can apply it to what you're doing. Maybe you can't and that's fine. But you owe it to yourself to investigate the options. It would be much easier for me to go out on stage and just play bass all night, but it wouldn't be better for our music and I wouldn't be learning as much as I am, doing it this way.

GUITAR: Have you ever considered hiring a keyboard player for Rush so that you can just play the bass?

GEDDY: Well, we talk about having a keyboard player tour with us, but I don't know if we'll ever do that. At present we'd rather do it ourselves. If we ever do something on a record that we can't possibly reproduce live without another person then we might consider hiring somebody for a tour. But we're making Alex do more on keyboards now, so he's sharing my load a bit, which is helping out. Like on a couple of our old songs, *Spirit of the Radio* and *New World Man,* Alex is handling the sequencers.

GUITAR: It's great the way you go to the synth and Alex picks up on the Taurus pedals and then on the first beat of the bar he plays the bass notes on the pedals and on the second beat you're back on the bass.

GEDDY: That's right. We work those things out. It's like one of those Busby Berkeley dance routines. It's all choreographed pretty well. Some of the new things that we're writing are also using sequencers and he's doing them all now. I was doing it, but now I have too many switches and I'm playing more keyboards, so splitting up the duties is helping quite a bit.

GUITAR: But you'll find other things to do.

GEDDY: That's a problem. Every time I figure, well, I'll just be able to play the bass on this, someone says wouldn't it be nice if we had this or that going on? I think, yeah, that's true. You can't say no, because you know as soon as you start figuring out another part it's going to sound so much nicer. You're going to take the song further. And once you've done that, you can't go back. But I usually find one song on an album where inevitably the bass track will be way too busy. It's way busier than it needs to be, because I'm venting all my frustrations on one track where I'm only on bass and I can go nuts. It's one of those obnoxious bass lines that just won't shut up.

GUITAR: On stage you're using three different basses; the Rickenbacker, the Steinberger, and the Fender Jazz bass. What are the differences between them for you, and why do you need all three?

GEDDY: The Rickenbacker is my mainstay. I feel the most comfortable playing it. It has a particular sound that works with the Rush sound that was developed over a number of years. But as our music changes. . . . I guess where it really started was when I found my Jazz

Zev Katz is a studio and performing bass player in New York City.

bass and realized that I could use it in the context of the band, and it still sounded right. It's such a lovely bass to play, and has such a different tonality, that I found it refreshing to use. Then last year somebody came up to me with a Steinberger and said, "Here, try this." Now, I'm pretty closed-minded when it comes to basses, because there are so many around and they all have so many switches and buttons on them. I have enough choices in my life. I don't want to have fourteen choices of sounds on my bass. So I plugged in this Steinberger and it just blew me away. It just felt so nice to play, and I couldn't believe the sustain and the evenness of the notes all the way up and down the neck. Also, there were no dead spots. It's just a great sounding bass, so I've been wanting to use it more. Live it's so practical for me amidst all those keyboards. Since it has a shorter top of the guitar, I'm not banging into microphones or anything. So out of practicality and a real appreciation of the sound of the instrument I'm bringing it into more of the new stuff we're doing. My bass sound, probably for the first time in a few years, will change into more of a Steinberger sound.

GUITAR: About technique, do you play with a light touch, or do you really attack the strings? Or does it vary?

GEDDY: It varies. A lot of the time I play real hard, but I find I can play more fluidly when I lighten my touch. I also use my nails a lot. I always wanted to use a pick because I like the twang, but I hate playing with a pick because it feels so unnatural to me. So I grew my nails and I just use a bit of them to twang. Most of the time I do hit pretty hard, though. It depends on the song. We play a two hour show, so as the set goes on I probably vary my style five or six times. Sometimes I mute the string and pluck with my nail. Like on *New World Man,* half the song is muted and plucked with my nail. Then the other half I'll just bash the hell out of it.

GUITAR: What was the first instrument you played?

GEDDY: I played piano when I was real young and, I think like most kids, I had to go to piano lessons and I hated them. As soon as I found a good reason not to go anymore I didn't go. But then in school I started getting interested again. I started taking clarinet, then saxophone, then drums, but I didn't really play any of them very well. Then somebody gave me a guitar. It was a beautiful Hawaiian-looking guitar with palm trees on it and I learned *For Your Love,* by the Yardbirds. And that was it. I played that song thousands of times. Then, of course, because I could play one song, me and a bunch of pals started a band. Then our bass player quit and everybody said, "You play bass." I said, OK, and I started playing the bass.

GUITAR: Did you ever study on the guitar or bass, or did you teach yourself?

GEDDY: I just taught myself. I didn't really know what I was playing. It really wasn't until a few years ago that I made any effort to learn the language of what I was doing. I think when you work in a band, with the same people for many years, you don't really have to know the language of it because you invent your own language. But a few years ago I started working with other people and I realized that when you know the language of music it's a lot easier to get to a given point faster. I'm still very slow at it. I can't really read, but I can figure my way around pretty well.

GUITAR: How did you go about teaching yourself the language, once you decided to learn it?

GEDDY: Well, I first figured I'd better learn all of the notes on the bass. I had a friend who made me up a chart of all the modes. I'd go through the different scales; phrygian, lydian and all the rest. It was interesting. I used to listen to different jazz bassists and I would go; "Wow, that blows me away. How do they think of that?" But once I started going through these different scales and modes it took a lot of the mystery away.

GUITAR: Do you look at that as a disappointment, or do you feel that having the knowledge you are now open to do a lot more?

GEDDY: Well, both. I was disappointed to learn that these people who I thought were so amazing were just mortals. You know, when you're a musician you learn in stages. You learn and you reach a plateau where you're not learning anything, you're applying what you've learned. Then you're hungry and you say to yourself, "How do I get to another step, because I'm tired of playing these patterns and working in the same blocks of music?" You want to fill in those gaps on your fingerboard that seem like alien areas. So playing those scales was a big help in getting me over the hump and expanding my use of the neck. It helped me as a musician.

There is one point I'd like to make though. It's that if you have a good ear, and you're a rock musician or if you're playing your own kind of music, you don't have to feel bad for not knowing the language. In time, and in your own way, you'll probably learn it. But just because some guy went to Berklee doesn't mean that you don't have as strong a sense of music as that person does, just because he went and learned the language through a school. It all has to do with musicality. If a person is talented and has musicality he can make music with four notes. But if a person has no sense of music he can know every note on the neck and he can still not create, he's just reading.

GUITAR: But would you agree that if the person who *is* musical can learn the language and how to use it he's thereby increased his potential immeasurably?

GEDDY: Oh yeah. A hundred percent. I'm not saying it's one or the other. I'm saying the important thing is musicality. It's just that when you want to go out and communicate with the big wide world of musicians it really helps to know the language.

GUITAR: You have a much greater sense of space and of melody in your playing than most rock bass players. Did that come from anywhere in particular?

GEDDY: Primarily, I guess, from the influence of people like Chris Squire, who I thought always had that. John Entwistle as well. It's also because I sing. I think the two are always related. It was a bit difficult at first for me to sing and play bass at the same time. So I used to develop bass lines around my vocal lines to make it easier for me to do both at the same time. Then I realized I was getting a more melodic bass line out of it. I think the space came out of

Jeffrey Mayer

the drama of the early songs that we wrote. Big majestic chords and big spaces. Drop that 'A' note, you know? Like a bomb dropping.

GUITAR: There are times when the way you and Neil play together really reminds me of rhythm sections like Jeff Berlin and Bill Bruford, or Anthony Jackson and Steve Gadd. Did you spend much time listening to those guys?

GEDDY: Those are just two pairs we've listened to. There are so many great things being done. Our music is a little perverse in that it's rock music, and it's *hard* rock music, but we try to bring all these things into it. If we've learned something about a style of playing, or if we got into playing in whatever time signature and picked up something from somebody else, we'll apply it to our hard rock. Hard rock is our medium, and everything we learn we try to bring into that. We always try to keep the hard rock aspect of it there because that's our first music. But anything else that we can learn to help sophisticate that form of music, as far as our own sensibility goes, that's really all we try to do. At the same time, in the last few years we've placed very strong emphasis on feel. It used to be all technical. It was how many riffs we could put together in odd time signatures, one after the other. Our songwriting was more like piecing movements together, whereas now we're more interested in writing good songs, in the classic sense of the word.

GUITAR: Do you and Alex have any particular approach to songwriting?

GEDDY: Not really. It changes all the time. Sometimes it's so easy and so much fun and it just pops out. Other times it's like burning in hell. You go in and say to yourself, "Today I have to write something." Often what we do is try to just pick a starting point. We keep a lot of jam tapes that we do, and if we find a good jam we just work with it to get us going. Sometimes we end up in a place that's miles away from where we started, but we get there.

GUITAR: Almost all of your songs have at least one section that employs odd or changing meters. Where did that influence come from?

GEDDY: Originally it came from people like Genesis. They used to do *Apocalypse in 9/8*. Then we started hearing things from the odd fusion band and we just got clued in to it. For a while all we did was think in odd meters—5's and 7's. We just started experimenting and it was a great tool, because you'd figure out some rock riff and think how abstract it would sound to play it in seven. We fell in love with sevens. It's very hard to find a Rush album that doesn't have sevens on it. They're all over the place, but why not? Most rock albums are in four, so why not use sevens? Over the years you learn how to play real smooth in seven. We're working on something right now that's in 9/8. We found a pattern that really feels nice, so we're going to use it.

I think changing meters is a great thing. Sometimes, if you apply them to the kind of music that I play, it can get a bit abstract. But if you use them right, and in the right context, they're real effective. We're always sort of looking for a place where it'll work. It's nice, and it's different.

GUITAR: Are there any songwriters who you try to emulate?

GEDDY: There are so many. To me, Peter Townshend is one of the great hard rock songwriters. He just writes great *songs*. The most difficult thing is to write a really great song. That's something I never really appreciated until the last couple of years. I think the most important thing is that if you find an idea for your song, that the music and the lyrics both say the same thing. That's what it's supposed to be. Then you're saying, "Yes, of course. There could be no other music for this lyric." It's such a difficult thing to achieve perfection in songwriting. That's why you go on and on and keep trying to do it and keep changing. I know a lot of our fans would much rather we were still playing twenty minute songs with a lot of real complexities in them. I hope they appreciate that we just aren't interested in doing that anymore. We're trying very hard to learn more about what we do and to perfect our craft, and you can't do that by staying in the same place. I know for myself, I listen to bands that I like and I like them in a certain period and want them to always stay *that* band. Then they go on to something else and you resent it a little bit. At the same time they have to do that. They have to go on. We're very much that way. We're a band that wants to be around for a long time, and we look at our existence over the long run, so what we do on this album isn't *it* and *everything*. It's another stage we're going through and another experiment, in a way. Sometimes you just can't help what comes out. If you're writing honestly, and it's an honest expression, you sit down to write and it comes out. This guy may not like it, and in two months you may not like it yourself, but that's the way you felt at the time, that's the thing that came out, and that was your honest expression at the time. It's important to keep that, otherwise it gets pretty contrived. ■

Tablature Explanation see pg. 85

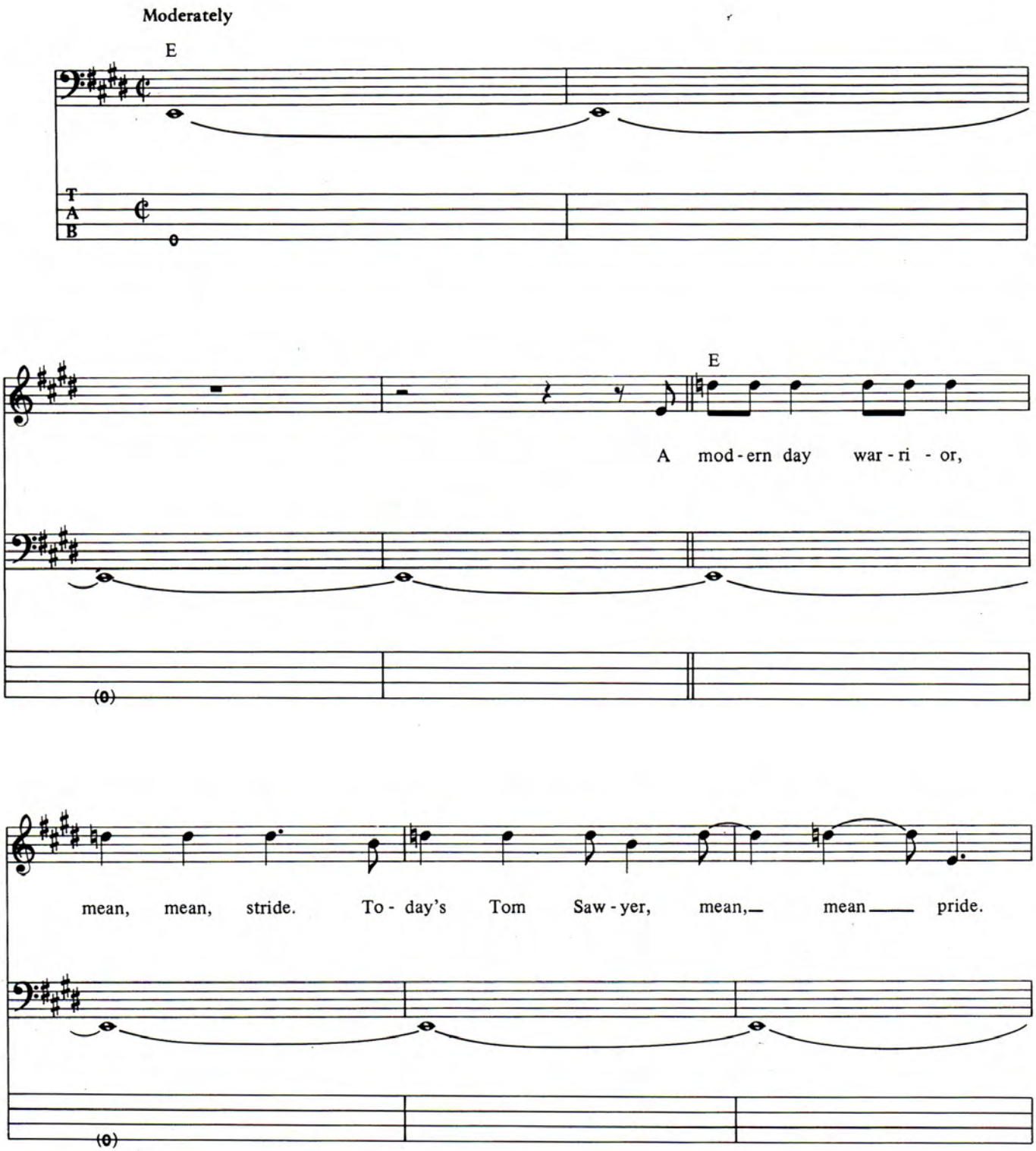
Bass Line for

TOM SAWYER

As recorded by RUSH

(From the album MOVING PICTURES/Mercury SRM 1-4013)

Words by Neil Peart and Pye Dubois
Music by Geddy Lee and Alex Lifeson



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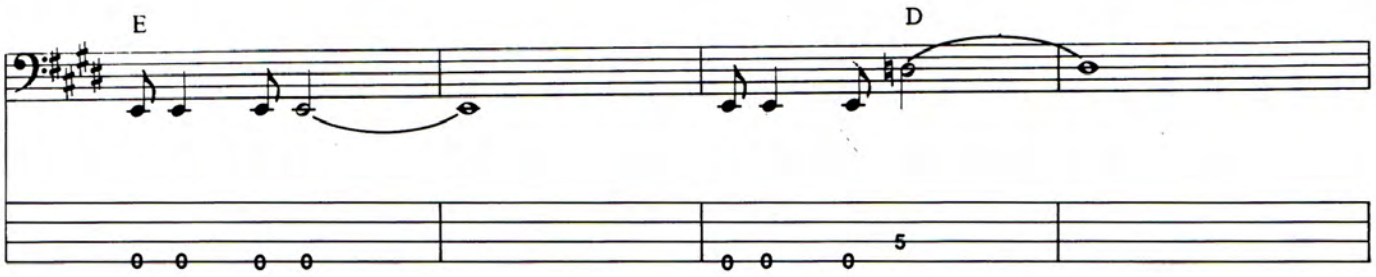
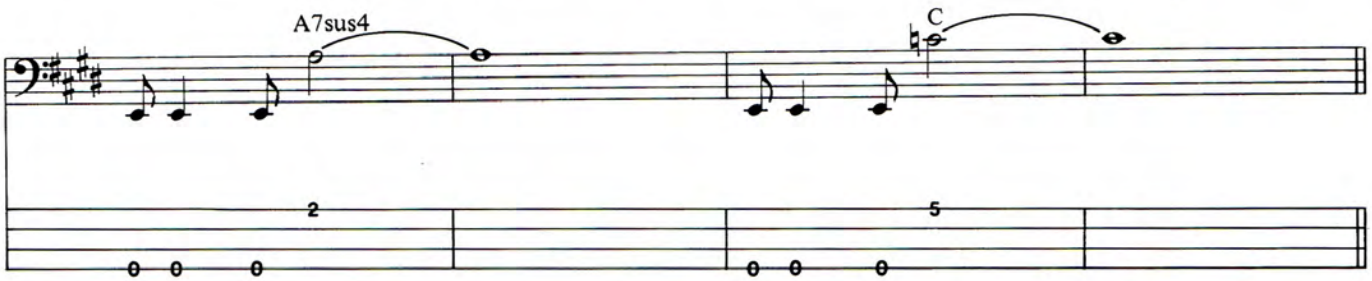
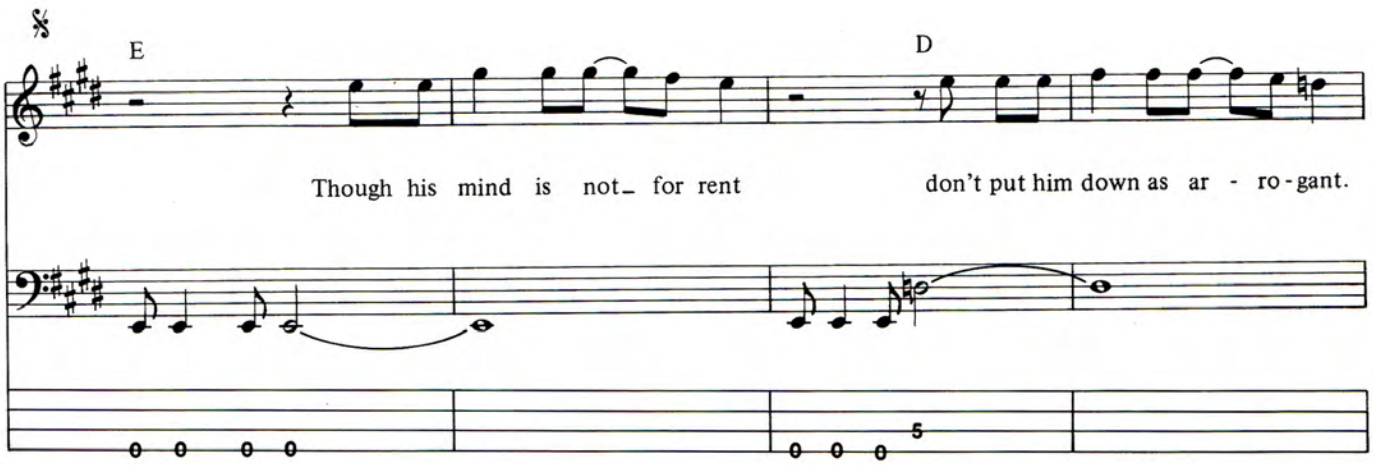
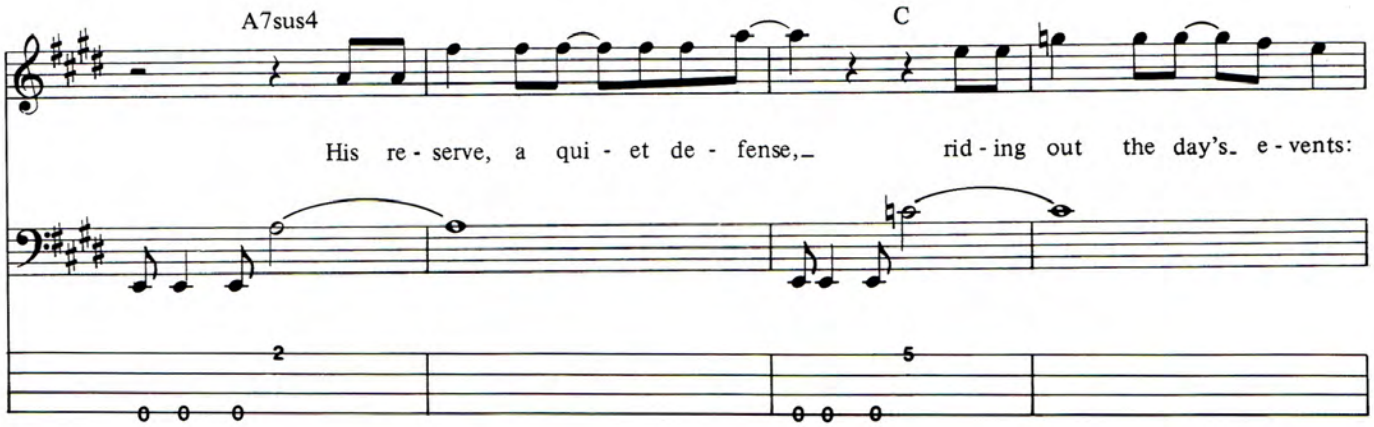
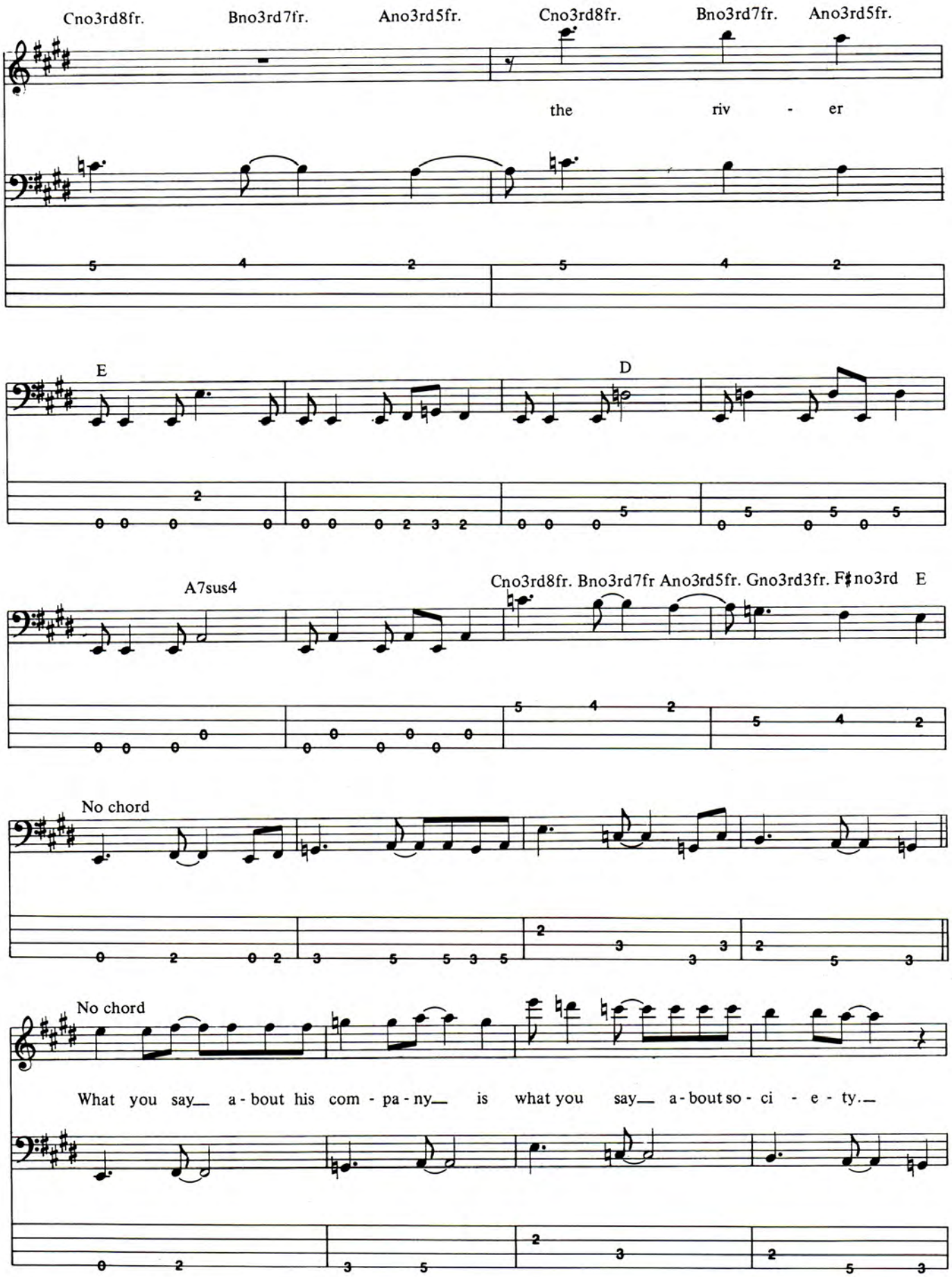
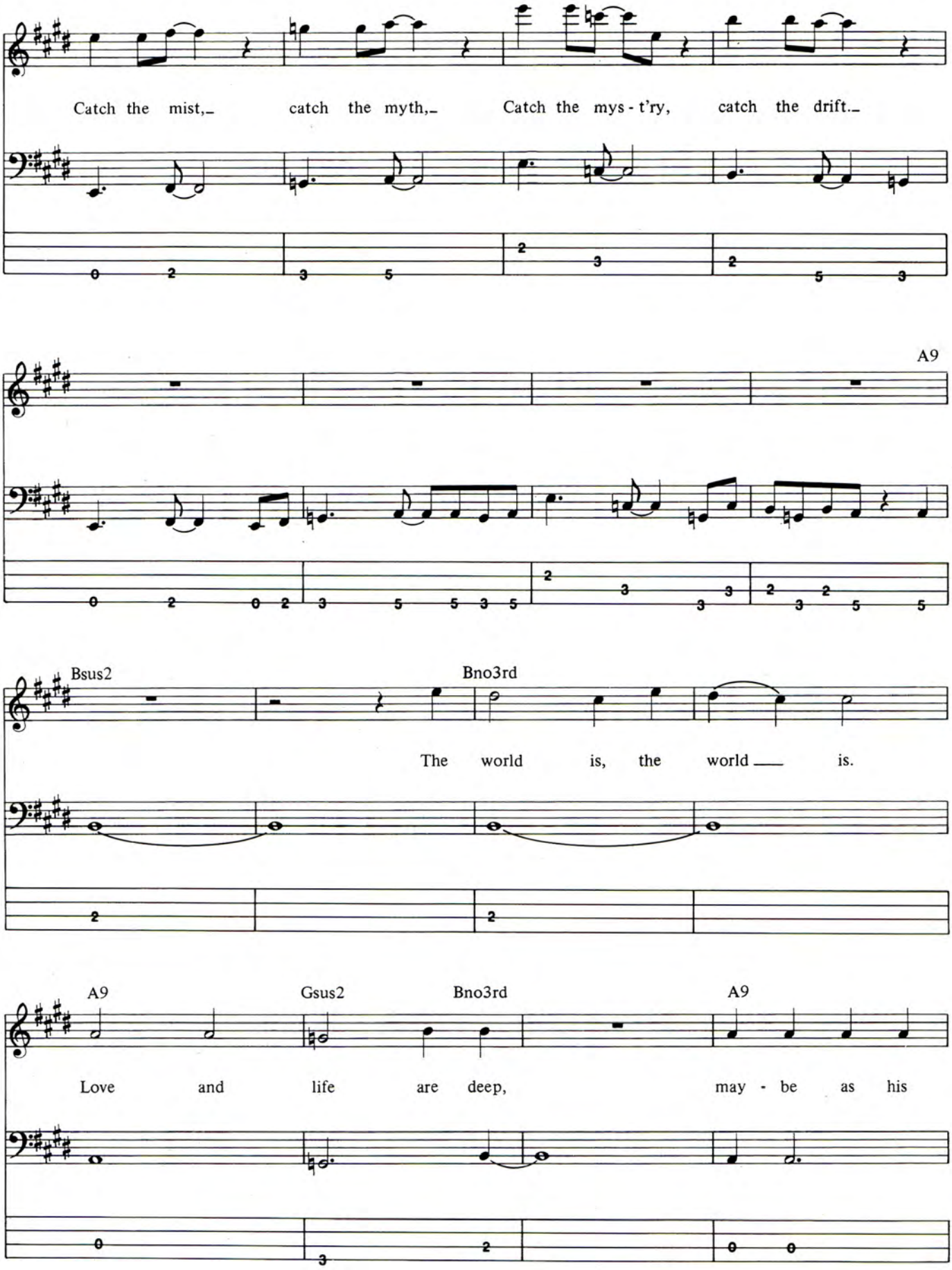

E
D
5

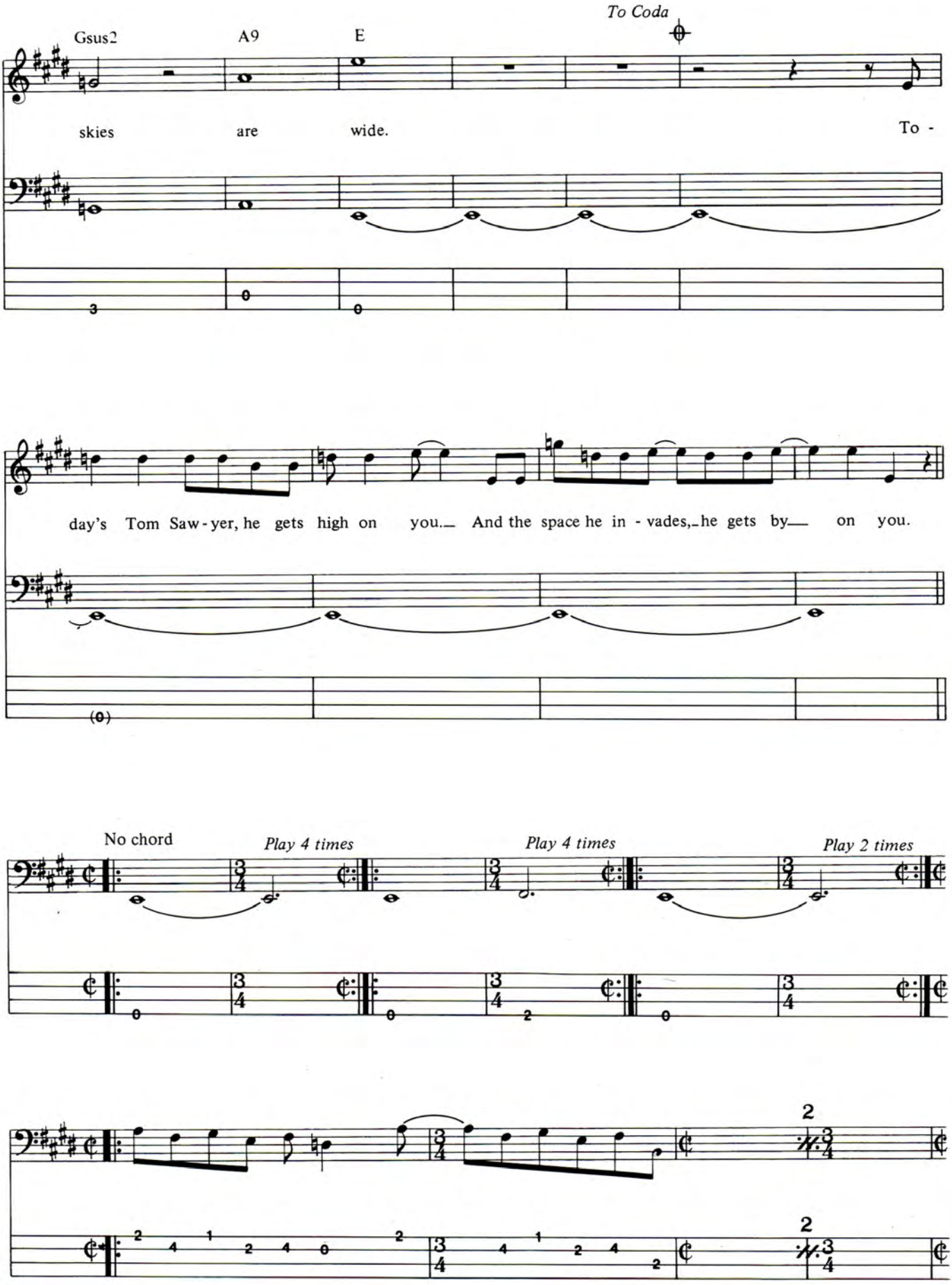

A7sus4
C
2
5

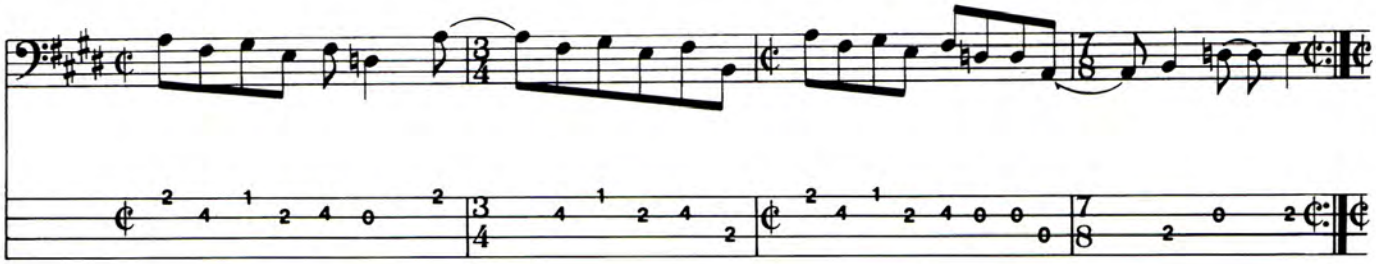

E
D
Though his mind is not for rent
don't put him down as ar - ro - gant.
5

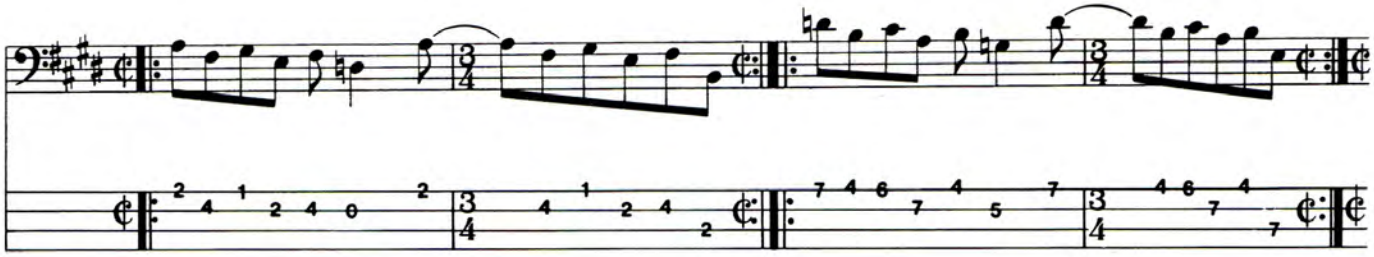

A7sus4
C
His re - serve, a qui - et de - fense,
rid - ing out the day's e - vents:
2
5

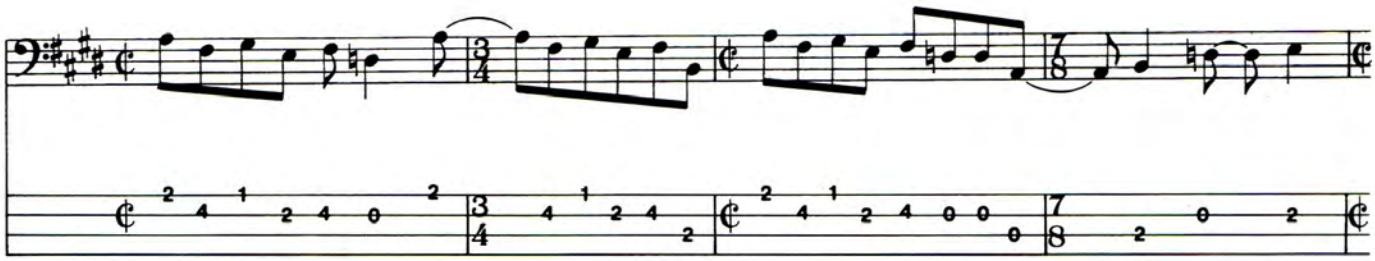

Cno3rd8fr. Bno3rd7fr. Ano3rd5fr. Cno3rd8fr. Bno3rd7fr. Ano3rd5fr.
the riv - er
E
D
A7sus4
Cno3rd8fr. Bno3rd7fr Ano3rd5fr. Gno3rd3fr. F♯no3rd E
No chord
No chord
What you say a - bout his com - pa - ny is what you say a - bout so - ci - e - ty.

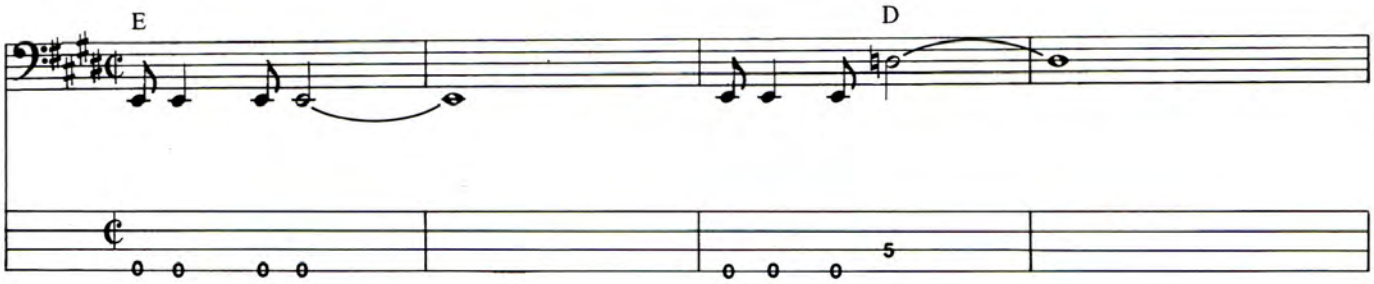

Catch the mist,_ catch the myth,_ Catch the mys - t'ry, catch the drift._
A9
Bsus2
Bno3rd
The world is, the world ___ is.
A9
Gsus2
Bno3rd
A9
Love and life are deep, may - be as his

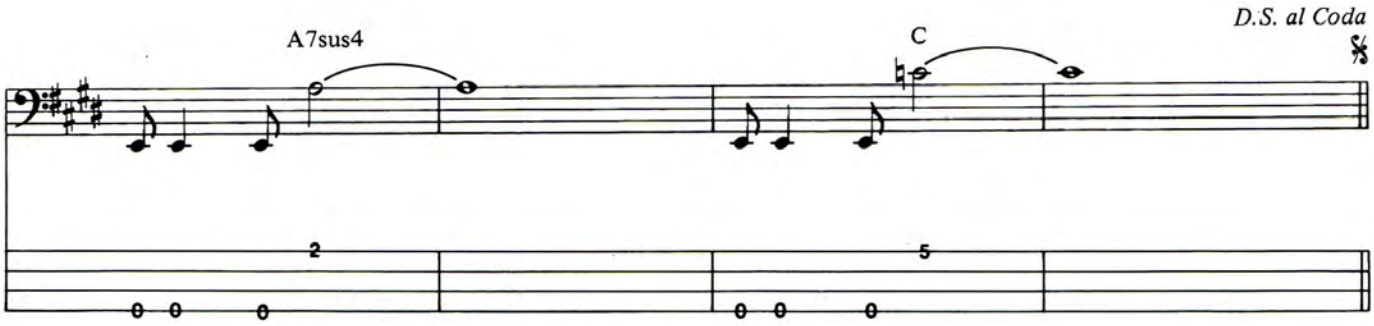

To Coda
Gsus2
A9
E
skies are wide.
To -
day's Tom Saw - yer, he gets high on you. And the space he in - vades, he gets by on you.
No chord
Play 4 times
Play 4 times
Play 2 times

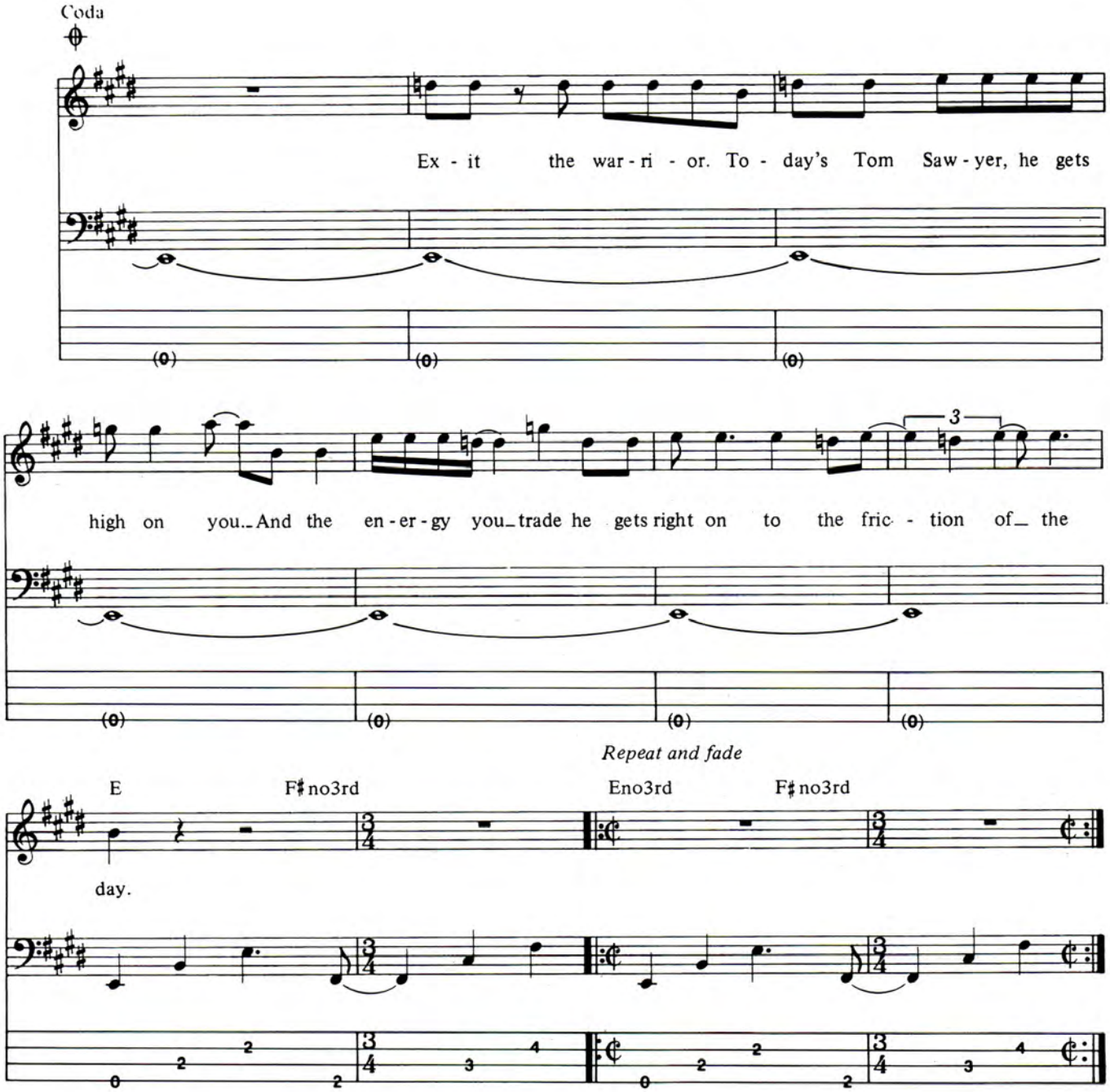







E
D


A7sus4
C
D.S. al Coda



2. No, his mind is not for rent
to any god or government.
Always hopeful, yet discontent,
he knows that changes aren't permanent.
But change is.

What you say about his company
is what you say about society.
Catch the witness, catch the wit,
catch the spirit, catch the spit.

The world is, the world is.
Love and life are deep,
maybe as his eyes are wide.

TABLATURE EXPLANATION

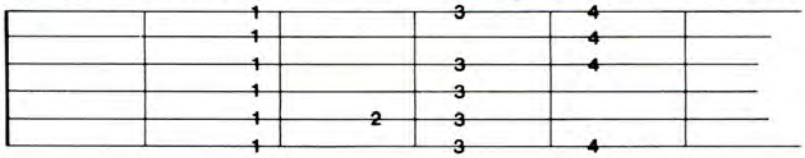
Definitions

Tablature A six line staff that graph:cally represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:

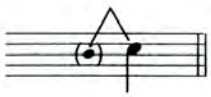


Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)

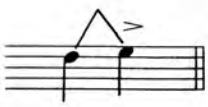
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound should be produced.

BEND: The first note is struck and then bent to the pitch of the second note.

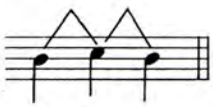
BEND: The first note is bent quickly to the second pitch. Both notes occur in the time of the second note.



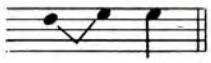
GHOST BEND: The note is bent first and then struck on the second pitch.



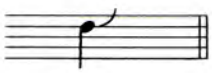
ARTICULATED BEND: The first note bends to the second. Both notes are struck.



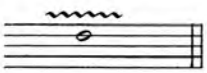
LEGATO BEND AND RELEASE: The first note is bent to the second and then released to its original pitch. All three are connected. Only the first is struck.



UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.

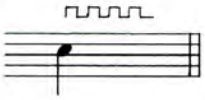


SLIGHT BEND: A bend of less than a semi tone (half step or one fret).



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.

HAMMER-ON: The first note is struck and then the second is fretted on the same string in a continuous motion. Two fingers are involved.



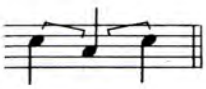
Rapid shifting of pitch by quick movement of a vibrato bar.

PULL-OFF: The first note is struck and the second sounds without picking. Both notes are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the second note.

SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger.

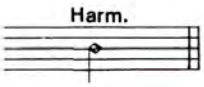
A slide in which the second note is stuck.

TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



VIBRATO RELEASE AND RETURN: The pitches are changed by moving a vibrato/tremolo bar. The fret hand is stationary while pitch change occurs.

The fret hand bends the first note and it is returned to pitch by moving the vibrato bar.



NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret and then it is struck. A chime-like effect should be produced.

ARTIFICIAL HARMONIC: The pick hand simultaneously plucks and picks the string while the fret hand operates as usual. The harmonic is produced by the edge of the pick plus the fingernail or thumb.

THE VINYL SCORE

BUZZ MORISON

ALIVE SHE CRIED—
The Doors
Elektra 60269–1
Performance: Straight-forward, crisp and rockin'
Hot Spots: *Texas Radio and the Big Beat* and *Gloria*
Bottom Line: A welcome look back

Sometimes you forget what a good *band* the Doors were, as wrapped up as people are in the Jim Morrison mystique. For all the tales of wild misdemeanor and felony that preceeded Morrison to his grave and spelled the end for this quartet, the solid musicianship and rockability of the band usually shined through. That is vibrantly apparent on **ALIVE SHE CRIED,** a new collection of live tracks from the late sixties that spotlight a band more concerned with playing good old rock and roll than maintaining an image. There's a variety of evidence for such, from short, no-nonsense rockers *You Make Me Real* and *Love Me Two Times,* to longer workouts like the Willie Dixon blues *Little Red Rooster* and *Light My Fire* on which everybody solos, even Morrison, with some poetry. **ALIVE** is an album of music free from any studio excess or whimsy, making it one of the most musically sustained and crisply energetic Doors records. And the production of these "missing tapes" is clear and unfettered, as if recorded yesterday. If the Doors are still a part of your musical life, you've got to get **ALIVE.**

SITUATION X—
Michael Gregory
Island 90110–1
Performance: Funkily rockin'
Hottest Spot: *Can't Carry You*
Bottom Line: A mighty merging of styles and an auspicious debut

Michael Gregory has shortened his name from Michael Gregory Jackson for obvious reasons, but similarities with the big MJ are few, aside from some breathier qualities of their voices. Gregory's debut for Island (as a guitarist he has half a dozen Lps on various small labels) features an aggressive, solid rock/funk sound put together by studio/guitar wizard Nile Rodgers, over which Gregory's silky voice floats and wanders. This combination of thudding rhythms (much aided by drummer Tony Thompson), weird meandering melodies and soulful singing that shifts between mid-range crooning and a soaring falsetto, produces one of the finest "crossover" records in some time. There are faults. Gregory's guitar, while prominent throughout, isn't featured in solos enough. The couple of fiery twisters he does get off wind up in song fadeouts. (He's a superb guitarist, as close attention to his rhythm work attests.) And one could complain about the sometimes too sinuous nature of his compositions, showcases for his expansive vocal range. But for the most part, **SITUATION X** is an excellent major-label breakout from Gregory, an album of emotional love songs with real rhythmic edge.

NEMESIS—
Axe
Atco 90099–1
Performance: Crunching
Hot Spots: *Heat in the Street* and *All Through the Night*
Bottom Line: Lotsa potential

This quintet's second Lp paints a picture of a band that can't decide if it plays metal or power rock, whether they're hard heads or hard rockers. Lead guitarist/vocalist Bobby Barth wrote the ten originals that range from crashing, high-energy burners like *Heat in the Street* to sincere attempts at love and life's meaning in *I Think You'll Remember Tonight* and *Masquerade.* The band has a full, crunching sound most persuasive when locking into ZZ Top-like grooves, over which Barth can swing his axe (*All Through the Night*). That prominent guitar is facile and fluid, curling and whistling all around **NEMESIS,** shifting from blood-letting to caressing as Barth's pen dictates. **NEMESIS** is a hard-rocking album too good to blend into the vinyl masses but not original enough to emerge from the pack.

INFIDELS—
Bob Dylan
Columbia QC 38819
Performance: Rocking and impassioned
Hot Spots: All of it
Bottom Line: Conversions assured

It's hard for me to admit, but **INFIDELS** is a great album. My conversion was instant. The songs on the album, all impassioned sermons on evil and the collapse of the world, are backed by some of the most insistent, active and just plain rocking music Dylan has ever contrived. Everybody knows the voice, it hasn't changed on his travels through holy lands, but somewhere Dylan's musical sensibility hardened, and the all-star band assembled for this recording drives him to new heights of inspirational fervor and rock and roll bliss. Some great melodies help, too. Sly Dunbar and Robbie Shakespeare provide the rock foundation upon which are mounted dense musical backgrounds whose constant busyness and chatter owe much to the co-production of Dire Straits' Mark Knopfler, who also adds his meditative guitar. But the sharpest edge is provided by ex-Rolling Stone guitarist Mick Taylor, whose slide playing and bluesy solos back Dylan's proselytizing like a sinner stricken with the fever. The eight songs are persistent and unrelenting, their lyrics universal and relevant. There's a forcefulness to the music that assuages any carping about the preaching. Assuredly, it's Dylan's best, musically, in some time.

LITTLE ROBBERS—
The Motels
Capitol ST–12288

Performance: Finely tuned
Hot Spot: *Little Robbers*
Bottom Line: It's more Martha than a band

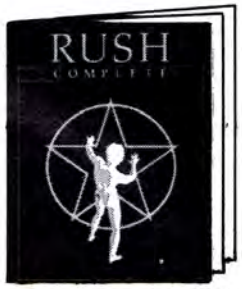
Martha Davis runs a tight ship. Nowhere is that more apparent than on the Motels' fourth album, **LITTLE ROBBERS,** the record on which this sextet of hostelers seems to have solidified. The proof is in the songs, all penned by Davis (with help at times from bandmates), and their finely tuned performance—shiny, polished, 3½ minute contemporary rock showcases for Davis' WASPy body and voice. There are five little motels behind Davis, but in ten songs the closest we get to an instrumental personality is occasional sax solos from Marty Jourard, solos that are nothing more than another hit-making ornament. For all the Motels' recent success, they are really a pretty faceless band. They produce nondescript new wave, with nods to every trend—reggae, dance rock, synthesized drums, Springsteen drama, emotive ballads (*Suddenly Last Summer*)—all programmed to cruise jauntily behind Davis. Her voice, while no diva's weapon, has that slightly pained curl that appeals to the hormones in rockers and has made the Motels successful. After struggling for a few years, Davis seems to have come up with a vehicle for that success. May she enjoy the ride up the charts.

SCENARIO—
Al DiMeola
Columbia FC 38944

Performance: Picturesque
Hot Spots: *African Night* and *Sequencer*
Bottom Line: Not just more DiMeola solos

Having declared the demise of the "fusion thing," guitarist Al DiMeola constructed an album with the latest in electronic instruments. DiMeola is so concerned with this mass of hardware that he's actually managed to solder together a pleasing set of musical pictures, putting aside, for the moment, his persistent thoughts of sweaty, supersonic solos. The nine tunes feature DiMeola on guitars and guitar synthesizers, and longtime fuzoid Jan Hammer on a slew of other computerized gadgets, mostly in the third-world rhythms DiMeola favors. But **SCENARIO** is a much more atmospheric album than DiMeola's past ones. The tunes float serenely, prettily decorated with electronic urps and ideas that don't develop too complexly. DiMeola's solos are fairly infrequent, lending them an even more charged and important sound. It's a bit hard at times to figure out which are guitar sounds, but for the most part that knowledge is unnecessary, as lost as one gets in the moods created. There's reggae (*Cachaca*), mystery and heat (*Mata Hari, African Night*), a gentle ocean sail (*Island Dreamer*) and even some dancing (*Sequencer*). **SCENARIO** is a nice change of pace from DiMeola, a peek at his musical dreaming.

RUSH EVERY WORD EVERY NOTE



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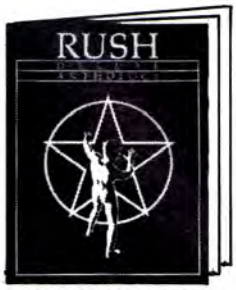

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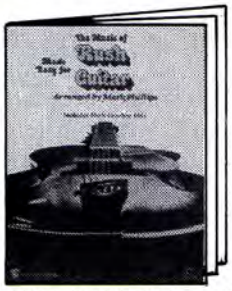

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BLOOMFIELD— Mike Bloomfield
Columbia C2 37578
The Paul Butterfield Blues Band—
EAST-WEST Elektra Ea 7315
SUPER SESSION Columbia PC 9701

Guitarist Mike Bloomfield was an anomaly—a white, Jewish kid who grew up in the affluent suburbs of Chicago to become one of the 60's most prominent purveyors of down and dirty South Side blues. He considered himself a musicologist, but more than simply that, he, along with others like Paul Butterfield, was repsonsible for exposing young people to the blues, a unique form of American music then rarely heard outside of gritty bars. And later, in the Electric Flag, and on his own, he was able to adapt his urban blues to fit the music of the day, never losing reverence for his guitar-playing roots or the feelings of that music.

BLOOMFIELD, is a new two-record retrospective, and while no means complete or completely essential, it offers a selection of tracks featuring the guitarist, that revives memories of his influence. His simple, straightforward picking, using classic blues licks and a persistent, pleading tone, cut through most any arrangement or rhythm. A previously unreleased rendition of *Born in Chicago,* by the Butterfield Band, grooves like a demon, and Bloomfield's sharp solos are the highlight of three surprisingly time-worthy tunes by The Electric Flag—the guitar feature *Texas,* the funky *Killing Floor,* with Bloomfield soloing throughout, and the jump tune *Wine.*

Some of the best Bloomfield sides (not all are included on the retrospective) are available at Midline prices and might be worth an investment for a glimpse of a 60's rock enigma. The Paul Butterfield Blues Band's **EAST-WEST** Lp features Bloomfield's guitar in its most sympathetic group setting. And **SUPER SESSION,** featuring a side of in-studio jams between the guitarist and organist Al Kooper, still offers a welcome vinyl escape in its simple blues structures and cool, in-the-groove soloing. Both albums seem fresh and friendly after 15 years and may offer as good a look at Bloomfield as the new package, for the same expense.

SHOUT AT THE DEVIL—
Motley Crue
Elektra 60289–1
Performance: Cartoonish but relentless
Hot Spots: *Red Hot* and *Looks That Kill*
Bottom Line: Sounds better than they look

The four handsome young men of Motley Crue have discovered a way to attain all their devilish desires—they're making it as a rock band. Those desires—you know, sex, booze, money—are met and played out in a brand of hard, heavy rock safely labelled audacious and threatening. They like it that way. These fellas love to be hated and to alienate by singing of sex and violence in bludgeoning rock that's a weapon for laying the teenage hordes to waste. And they wear gobs of makeup, leather and studs. Of course, they're wildly successful. **SHOUT AT THE DEVIL** is their second album and the assault continues unabated. Vocalist Vince Neil, the blonde, has the prerequisite screeching voice that avoids "singing" like it has VD. Guitarist Mick Mars gives the Crue their swaggering power, with vicious chording and tumbling high-decibel solos, highlights amidst the music's non-stop thrust and excessive lyrics. They've managed to carve out a convincing sound adorned with such original sentiments as,"She's got looks that kill." They're wild and wicked and ridiculous. Nobody ever said rock was pretty.

GENESIS—
Genesis
Atlantic 80116–1
Performance: Thick and dreary
Hot Spot: *Just a Job to Do*
Bottom Line: Wait for the next Phil Collins album

The trio that still is Genesis continues to traffic in drama and the big sound, and **GENESIS** is filled with dreary sentiments and rather static, thick tunes. Phil Collins reigns as apparent leader, his drums resonating crisply through Tony Banks' curtains of keyboards, and his vocals, drifting into Art Garfunkel wispiness only occasionally, remain the band's marquee. But there isn't much cause for notice or affection on **GENESIS,** the mostly angst-filled songs surging past unhesitantly. Mike Rutherford's guitar is safely hidden in the busy, dense arrangements. Though one listens expecting solos that might lend additional dramatic accents, they never come. *Just a Job to Do* is a driving rocker with ominously threatening lyrics, *That's All* molds a poppy melody and guitar solo around depressing sentiments. The album ends on a note of optimism with *It's Gonna Get Better.* This English band has always gone for medieval/evil keyboard sounds, but this time they seem a bit too preoccupied with the gray and dank of lost love and fading lives. It doesn't always make for pleasant listening.

VIDEO SONY VIDEO 45s

by Bruce Pollock

Seemingly an idea whose time has come, the Video-45, Sony's new slimmed down, three-track equivalent of the single, has not as yet managed to set the avant-garde world on fire. Product from Duran Duran, including the unexpurgated *Girls on Film,* sold well enough to prove the bucks are there. While the package by A Flock of Seagulls gives the casual viewer the chance to watch the track that arguably kicked off and defined the whole obnoxious New Wave persona—and haircut—*I Ran,* without having to shell out the bigger bucks and screen time commitment required for suffering through the longer, album-length

version. Todd Rundgren, individually and with his group, Utopia, has contributed some rather perfunctory licks and tricks to the medium, with Utopia rising considerably above that standard only with *Feet Don't Fail Me Now.* Elton John and Rod Stewart have excerpted their unexceptional opuses. But Blotto has done an estimable service by casting into permanence the inspired *Metal Heads,* a gem which has deservedly earned the everlasting bile of steel studs and iron maidens everywhere.

The best of the Sony output thus far, however, the one that comes closest to realizing the enormous potential of this form, is **Danspak,** a collaboration between filmmakers Merrill Aldighieri and Joe Tripician and some of the more underground figures in the rock-vid spectrum. Starring such uncharted names as Man Parrish, Shox Lumania, Richard Bone and Living, the **Danspak** Video-45 focuses on artists for whom it seems the video form is at least as essential an expression of their art as the music and the lyrics. Drawing from a pallet of images borrowed from the Andy Warhol—New Cinematheque - of - the - early - sixties - Lower - East - Side - slums - of - New - York - filmmaker - manque - mystique - school of - the - jump-cut, three of the five visuals offered are plainly derivative. But at least their hearts, if not their eyes, are in the right place. Two exceptions are Richard Bone's whimsical *Alien Girl* and a totally riveting, eerie, emotionally-charged *Boat Talk,* by Living, a 13-person assemblage of actors, artists and musicians. These two outfits, and directors Aldighieri and Tripician, are plainly in it for the glory of the Art, not to sell singles. On the other hand, let's hope Sony can sell enough of the **Danspak** Video-45 to allow them to pursue more of such noble experiments in the near future.

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PUTTING THE POWER CHORD TO WORK

By John Stix

PAUL DEAN

Loverboy Joins Rock's Fortune 500

Some call it Arena Rock. Some call it Corporate Schlock. But millions swoon to the soaring metal sounds echoing across the concert stages of the world. What is the secret of this sound that critics choke on like chicken bones lodged in the craw of their refined sensibilities? What is the mystery only the true ravers and rollers have deciphered like mad Samurai detectives searching for the lost chord? "It's the guitar, of course," Paul Dean states with the authority of an authority on the subject. "It has a powerful sound. You turn the guitar up and you make the amp smoke and you make the speakers move. It's just a feeling of power that the guitar player feels, and the audience picks up on. It's the way we communicate, we heavy metal guitarists, and they understand it."

Dean has played the blues, the bars, the bistros, everything from Johnny Cash's countrified *I Walk the Line,* to the wango twangs of the souped-up surfy *Wipe Out,* by the Surfaris, 1963. From Hendrix' *Foxy Lady* to the standard *Glow Worm,* Dean has experienced the gamut of his fretboard in quest of ecstacy, but heavy metal is the sound that sustains him. And it is the sound he signs on the bottom line of all those multi-figure checks reading Loverboy, made out to lead singer Mike Reno, Doug Johnson, Scott Smith and Matt Frenette, as well. Through three albums and six million records sold and a string of molten singles, a Loverboy golden jukebox consisting of *Turn Me Loose, Working for the Weekend, Hot Girls in Love* and *Queen of the Broken Hearts,* Paul Dean has ridden his Hondo like John Wayne into the rusty sunset.

Straddling the rock pile, Paul agreed to reminisce with us a while about his early days and his first love, the guitar.

GUITAR: Has producing and songwriting replaced some of the original fire and urgency of playing the guitar?

PAUL: You mean professionally coastability. I've reached it and gone through it already. I've gone through three stages. The first was to be a guitar player. Then it was to be a songwriter, and then to be a producer. Now I'm getting back to my guitar playing. I'm trying to improve by taking it more seriously and practicing a lot. It's not quite like when I played 10 hours a day and I lived in a remote area and my closest friend was miles away. Then I just stayed home and practiced. Now I want to be able to pull it off on stage, in tune, and without many mistakes.

GUITAR: What inspired this new excitement for playing?

PAUL: I guess the players I'm hearing have inspired me again. I started listening again to Tom Scholz and Ric Ocasek. Those are guys who I think have unique styles. Roy Buchanan turned my head around a little bit, but he didn't offer me anything other than just as a listener. Brian May was another guy I listened to, for his production. Those three guys are heavily into sound and production more than they are chops.

GUITAR: Do you see yourself as more of an attitude and sound player?

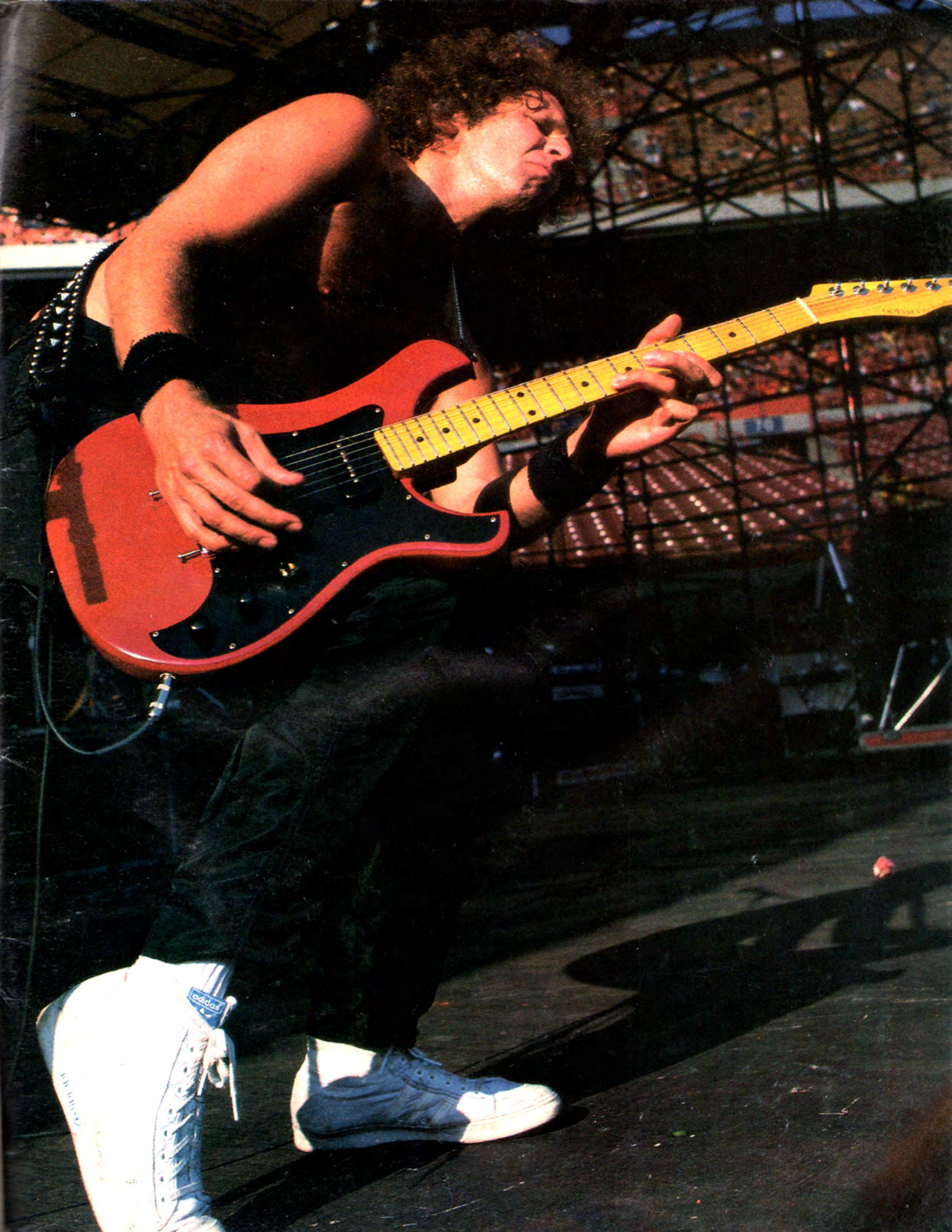
PAUL: Eddie Van Halen has got it all. I admire the guy, but I'm not the player he is. I don't have the chops or that solo attitude. There's a new breed of player out there and there's no way I'm gonna be like that. I walk into a music store and see all these kids going wild. I go whoaaa!! Here's the old pro watching all the kids and stealing their licks. I'm more into the thick bottom end. I play with Scott Smith (bass) a lot in the low end. *Turn Me Loose* is a good example of what I mean. That song was my sound on the first album. *When It's Over* is a good example of Scott and I playing identical parts.

GUITAR: Did you start off with this outlook?

PAUL: When I started off it was before guitar players were happening. I made my first guitar in the industrial arts program of my high school. The deal was, if the guitar I made worked, I'd pass the course. Music hit me real hard back then. The Ventures were the hot guitar band in the land. I bought the **Walk Don't Run** album and learned both guitar parts and the drum part! The Ventures had a real clean sound and used vibratos and bent notes with the tremelo arm. I got heavily into surf music and used my Kay reverb. Then I went off to the University of Vancouver and joined a group that played R'n'B, Stax and the Motown sound. I did that for four years before I got turned onto Jeff Beck and the distortion sustain thing. So my next band was a power funk thing where we played *Voodoo Child* and *Foxy Lady.* From there I went into a country blues band in the Allman Brothers style. One day I was listening to a tape of that band and realized that this guy cranking out with his Strat and super Reverb amp actually liked power chords and sustained notes. He's a rocker!

GUITAR: So you bowed out of the fastest guitarslinger sweepstakes?

PAUL: I've always been a song freak. It wasn't a matter of choice between being a rhythm or lead player. I


adidas

think my style has always had elements of both. I try to keep it going and stretch out with little licks in the holes. I do a lot of that on stage because I'm the only guitar player.

GUITAR: That rhythm/lead sound doesn't show up much on record.

PAUL: We're more of a melody band, so I play melodies on the guitar. I play differently live, where I'm mostly in mid-air. In the studio I'm very controlled. I try not to be too careful, but I want to be in tune when we record. It's hard to be perfectly in tune when you're in mid-air or your feet are 10 feet apart doing Rock Pose number 4.

GUITAR: So what is your philosophy on developing a sound?

PAUL: Grab a specific amp and work through every possible combination you can, and if you get THE sound out of it, that's it. If not, get another amp. It took me a long time to find the right combination. In fact I've had four combinations that I've been happy with. Each of the three previous ones have blown up on me.

Currently I have a 50 watt Hi-watt head with Celestion speakers. I've used this head on all three albums. I got it in '77 and have been using it on stage and in the studio ever since. It's got a magic sound to it. I've had other 50 watt Hi-Watts and they are totally different sounding.

GUITAR: Isn't it a little dangerous to become so dependent on one particular amp?

PAUL: Yes, I would say so! I have a guitar that I built in '75 that I do keep at home. It's the guitar I used on *Hot Girls* and *Strike Zone*. Basically I use my Odyssey, which will soon be put out by Hondo.

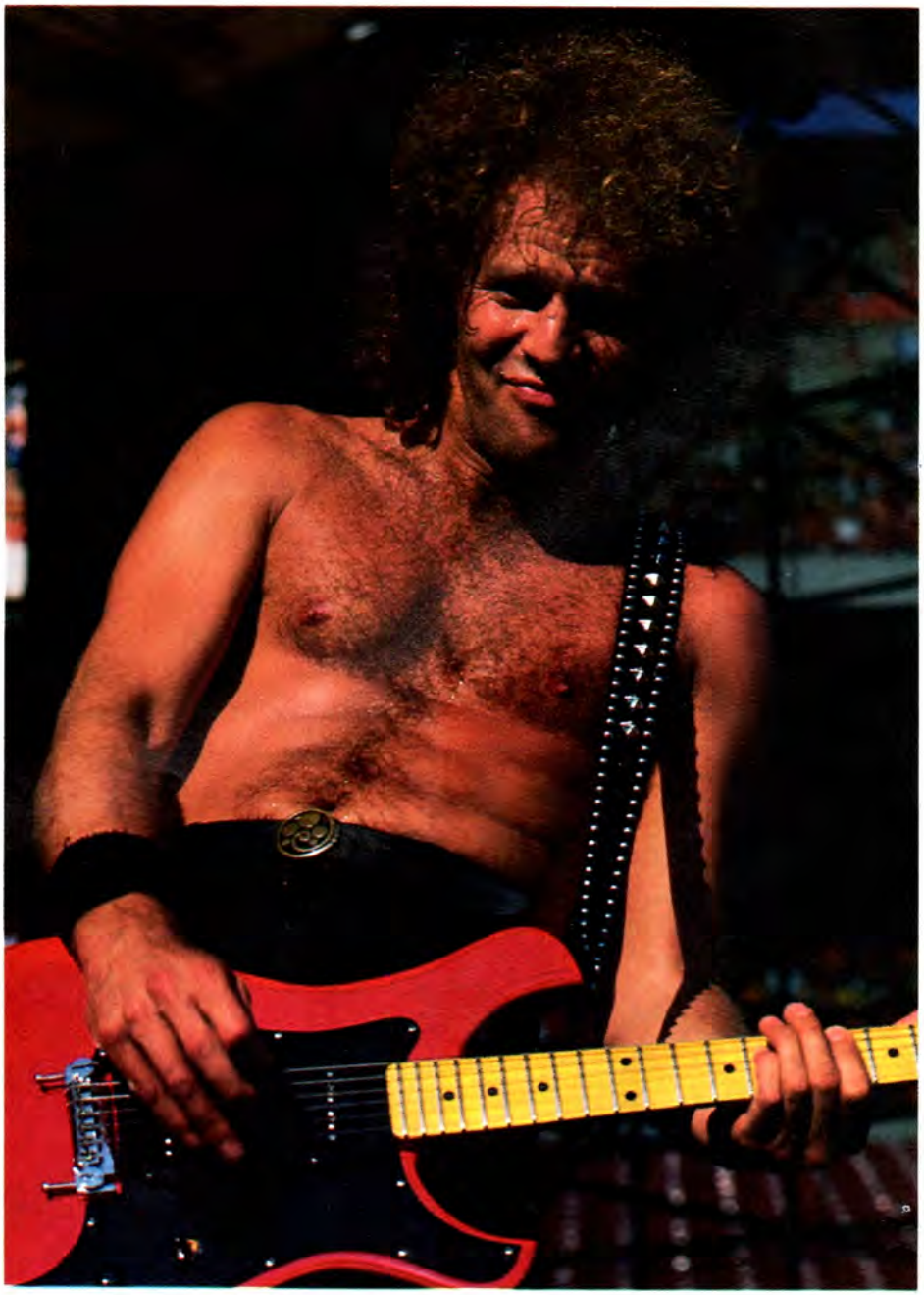
GUITAR: This is the guitar that you designed yourself?

PAUL: Yep. The neck has a couple of hollow strips down the middle. This idea came about when I smashed a '66 Strat and glued it back together and it sounded great. I made myself another guitar in '75 and put a diagonal cut in the neck from the 10th to the 12th fret to approximate the original break, and that guitar also sounded great. I don't really know if it does any good. Some people say it might take some top end off when you get up there on the neck. The body is made of maple and there's a large resonant cavity similar to a 335. So the guitar is semi-hollow, with wood on top like a pickguard, which creates a cavity. I get the sustain from the body and the bottom end from the cavity. I get the midrange from the neck angle and headstock. That was a fluke. I was tired of having string trees screw up the tuning. I wanted a straight string pull. The nut is bone or plastic, it doesn't matter which. The bridge is a BadAss type and the pegs are like Japanese Schallers, and they're great. I use DiMarzio Super II pickups. Anything hotter than that and it tends to muddy up the sound. I also put a capacitor across the volume switch so when I turn it down it gets brighter. It just lets the top end through and makes it cleaner.

GUITAR: What about effects?

PAUL: Everything is rack mounted. I've got a Loft Flanger and a 10 band graphic EQ which really effects the actual tone of the guitar. I've got the bottom rolled off and I start rolling off above 2500. I have a Roland Chorus Echo which I use a lot and a Boss six band graphic which I use for solos. I keep it punched at 800 cycles.

GUITAR: Are guitarists taking a beating from synths and the music business attitude of what makes a hit song?



Bob Leafe

PAUL: The guitar is not becoming less popular with me. I know a lot of reviewers are saying that us heavy metal guys are about to be replaced by keyboards. I say up yours to them.
GUITAR: How do you define yourself in the role of a heavy metal guitarist?
PAUL: It's not like Iron Maiden. But I use a lot of power chords and distortion. I usually play on the B fret or lower, so I can get a thick sound. As soon as you get up into the D fret of the E string, it gets thin. I try to stay on the bottom strings because that's where the balls come from. Some people think the time has come and gone for power and distortion, but they don't understand, and that's too bad. It may be something where you have to be a guitar player, but I'm not sure, because there are lots of music lovers out there who still appreciate it. There are a lot of kids who stand in front of my amp and say turn it up. I'm pushing 130 dbs in their faces and they want more.
GUITAR: Is it a paradox that **Keep It Up** has more keyboards and less rough edges than either of the first two records?
PAUL: We have the edge, but there's a touch of class there as well. **Keep It Up** does have more keyboards, but there's also the same amount of guitars. Doug Johnson finally got a chance to show his stuff, because we had some time for him in the studio. We didn't have a heavy deadline.
GUITAR: Which songs would you say have that balance of aggression and class?
PAUL: A solo is a solo, but there's some pretty neat moments on *Meltdown,* from a rhythm guitar standpoint. *The Kid Is Hot* was an inspiration. I remember when I wrote that, I felt it was a new idea. It's got some elements that nail my style. The solos are melodies that sound like they could have been solos. It's got that gallop in the second verse and good use of power chords. It's a unique tune because the second verse has different chord changes than the first. With *Working for the Weekend* I didn't have to tell anybody what to play. It was at a soundcheck and I just started playing it. Matt (drums) started to play and Scott joined in even though he missed a few changes. We played through the song and I said here's the melody and the lyrics, and bang, the song was immediate.
GUITAR: How do you get a passion going in the studio when it's just you and a backing track?
PAUL: A big part of it is the sound. Once you get that, it's automatic pilot. It flows from your soul to the speakers. I try and get a sound where the guitar speaks and holds sustain. I like the studio because I'm a technician. I'm into sounds, frequencies and the mix.
GUITAR: Who do you think has the best sound on record?
PAUL: I have the best sound on record, because I make the guitar sound exactly the way I want it to. To me it's automatically the best or else it wouldn't be on record.
GUITAR: You mentioned **Fresh Cream** as one of your essential guitar albums for our lists page. Have you recorded your **Fresh Cream** yet?
PAUL: Who knows? People are always saying, when are you going to write another *Turn Me Loose*? It's like asking Led Zeppelin when they're going to write another *Stairway to Heaven.*
GUITAR: But can you put your records on and get as excited as you once were about the early Cream and Yardbirds stuff?
PAUL: I don't think I'll ever be able to do that. That's one of the prices you pay when you produce your own music. You're so into it, you know everything about it, every EQ on every channel. I've dissected and analyzed every second.
GUITAR: Do you write with a certain style in mind?
PAUL: I'm thinking of what's going to get me off night after night. There's a lot of different sides to this band which we haven't touched on yet. But I would like every tune to be a winner, the ultimate party song, an AM and FM hit, and a live monster. I'd like to have 14 songs on a Loverboy album and every tune a hit. That would be the ultimate.■

Jeffrey Mayer

On the Case

by Barry Lipman

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N. Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Charvel/Kahler

Combine a Charvel Strat Standard with a Kahler tremolo bridge system and you have a new state of the art for electric guitars! The body and neck were smoothly carved with a striking and immaculate pearl-white finish on the body, which contrasted nicely with a natural satin finish on the neck. Charvel's craftmanship is nothing less than excellent.

The face of the uniquely shaped offset peghead is painted black and holds six high quality tuning machines, along with the Kahler nut-lock. The rosewood fingerboard is fretted with wide and tall frets, facilitating note bending and slurring. It is inlaid with standard white dot-markers on the top and side. An old style four-bolt neck joint secures the neck firmly to the body.

Two Seymour Duncan '59 Model pickups provide a wide variety of tones, controlled by an either-or-both selector switch and master volume and tone controls. The tone control is optional. The frets were expertly ground and polished, playing perfectly up and down the neck, while allowing bends of at least three frets everywhere. 22 frets are provided by means of a slight overlap of the fingerboard onto the body, extending the guitar's range to a useful high "D."

By itself this is a truly exemplary guitar, and when coupled with the Kahler Tremolo bridge system, we have many more features at hand. The Kahler bridge pivots on virtually frictionless concealed bearings and really comes back in tune no matter how far the bar is pushed or pulled. This is a feat generally considered impossible until now.

The bridge has the most extensive adjustment capability of any I have ever seen. Each string is individually adjustable for action and intonation. In addition, the actual string spacing is continuously variable. This allows the bridge to be aligned for an extremely wide variety of fingerboard widths and curvatures. A set-screw controls the tension of the springs, allowing you to easily adjust how far up or down the bar changes the pitch. The springs themselves are uniquely built into the bridge assembly in such a manner as to require no more than a one inch deep mortice for their operation. This allows installation on guitars where it is undesirable or impossible to cut all the way through the body. Another set screw controls the arm-pivot tension, adjustable from fairly stiff to loose enough to fall away under its own weight.

The bridge saddles contain contoured rollers that virtually eliminate the effects of friction where the strings pass over them. Fine tuners are installed at the rear of the bridge for use after the nut-lock is tightened. These tuners tune much more precisely and securely than even the best conventional tuning machines, as they are not subject to the friction problems of gears, wrap-around posts, or sticky nut-slots.

Kahler's new nut-lock uses three set screws to lock the strings, each locking two strings at once by means of a small steel plate. Four screws secure the nut-lock to the peghead without weakening the headstock-to-neck joint. The nut-lock's design does not contain its own nut, thus allowing you the freedom to choose the nut material and style that best suits your taste and playing technique.

The action of the T-bar is smooth and precise, a feel some players prefer to the feel of a conventional bar. The Kahler tremolo bridge system actually improves your guitar's tuning stability, eliminating the most frequently cited drawback to installing tremolo bridges.

In addition to its uniquely functional design, the Kahler is finely milled and polished to complement the look of any instrument. All in all,the Charvel Strat Standard,listing at $1445, including the Kahler tremelo bridge, deserves the highest rating of five cases.

GUITAR would like to thank Sam Ash in White Plains, NY for providing us with off the shelf instruments.

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- 4 VERY GOOD
- 3 GOOD
- 2 FAIR
- 1 POOR

Hi again. Welcome back to the world of electronic guitar FX. (FX, Ef-fects, FX. Get it?) This month I'd like to conclude our discussion of the Echo effect. In my last column we examined some digital delay lines. I think it's important at this time to check out other options. So we'll take a look at some smaller, less expensive units.

There are several types of alternative echo devices. My favorite type of echo is the tape echo because it is the warmest-sounding. But how often can you schlep around a 20 pound tape recorder along with your guitar and other effects? For portability you can't beat one of "those little foot-pedal-jobs." And they'll put less of a dent in your wallet. The electronic principle on which these machines function is called "bucket brigade delay." Compared to digital, the echoes are not as clean or precise. But for short echoes, the difference is hardly noticeable. For delays of 250 milliseconds (¼ of a second) or longer, you can hear the highs drop away. Consequently, a big piece of the effect gets lost. So let's keep it short, ok?

The three units I will discuss have some similarities. All utilize silent FET switching, which means that the switching is electronic rather than mechanical.

PLUGGING IN

Elliott Randall

Elliott Randall is a prominent New York studio guitarist, who has worked with Steely Dan.

IBANEZ AD9

The three controls on the AD9 are: 1. Delay time (to approximately 300 milliseconds); 2. Delay level (the volume at which the repeat or repeats are played back); and 3. Repeat (number of repeats). Incidentally, all three units have the same control functions (only the names have been changed). It's got two outputs: A "dry" out with no effect at all, and an "effect only" out. Using the two outputs together with different amplifiers will simulate stereo.

The unit lacks substantial echo regeneration, which can in some cases limit some of your wilder creative efforts. (See explanation below.) The action on the footswitch is ok, but not as light as I would like it. The 9-volt battery is easily accessible for quick changing. And there is also a jack for an AC adapter.

This unit lists for $189. I rate it 3 out of a possible 5.

MXR SERIES 2000 TIME DELAY

In general, MXR has been putting out reliable, well-designed sound effects for a good number of years. Offhand, I would say this is not one of them. Let me explain.

While the series 2000 boasts silent FET switching, I found the action on the footswitch itself much harder than on competitive models, increasing the chances of missing your cue for echo on or off. The unit seems very well-built and durable, but at the same time is larger and bulkier than other units in its class. This unit also lacks echo regeneration.

There are two outputs: Output 1 is a mix of the straight signal and the effect, while output 2 is effect only. While this unit has a different system of output splitting than the AD9, the simulated stereo is just as effective.

I think MXR, with all due respect, could take this unit back to the drawing boards for a few days and return it to the market giving the musician a whole lot more for the money. The list price of $215 is slightly high. Considering the hard action foot pedal, bulkiness, lack of regeneration and a steeper price than the competition. I'd say the MXR Series 2000 Time Delay rates a 2 on the scale of 5.

BOSS DM-2

This pedal is my favorite of the three. The action on the footswitch is very light, making it easy to use. Unlike the other two units, the DM-2 has only one output, which is a combination of the original signal and the effect. With a little ingenuity, and even less raw material, you can still simulate stereo. This is done by splitting the instrument signal before it enters the pedal input, using a "Y" cord or splitter box. Simply send one end of the "Y" into amp #1 as a straight signal. The other end goes into the DM-2 input, and from there outputs into amp #2.

The DM-2 does something the other two units cannot do. While the other two can only yield a set number of repeats, the DM-2 can regenerate its signal an infinite number of times. To do this, you set the intensity control (number of repeats) to maximum. The repeats exaggerate certain sounds, producing an unusual kind of electronic feedback. Then, by manipulating the echo speed control, you can tune this feedback and change the tonality spectrum to produce some wonderfully unusual sounds—very synthesizer like. A word of caution, though. Be sure the level on your amplifier is way down, lest you blow a speaker or an eardrum.

With a list price of $199.50 it is far and away the best of the three for the money. I rate it a 4 out of a possible 5.

The Lists

Odd Covers

Diamonds and Rust—Judas Priest
What's New Pussycat—Bob Marley & the Wailers
Mother—Barbra Streisand
Smoke Gets in Your Eyes—Brian Ferry
I Saw Mommy Kissing Santa Claus—Lene Lovich

Don Barnes' (38 Special) 6 Indispensable Guitar Albums

John Mayall's Bluesbreakers, with Eric Clapton
Climbing, by Mountain, featuring Leslie West
Dixie Chicken, by Little Feat, featuring Lowell George
Into the Purple Valley, by Ry Cooder
Paradise and Lunch, by Ry Cooder
Champagne Jam, by Atlanta Rhythm Section, featuring Barry Bailey

Classic Whistling Songs

The Stranger—Billy Joel
Games Without Frontiers—Peter Gabriel
Love Is a Battlefield—Pat Benatar
Lawyers in Love—Jackson Browne
Daydream—The Lovin' Spoonful
Jealous Guy—John Lennon

Dedications

Shock the Monkey—Mr. Smith
Wango Tango—Olivia Newton John & John Travolta
It's My Turn—Jesse Jackson
Burning Down the House—Ma Bell
Major Tom (Coming Home)—John Glenn
Modern Love—Nancy Spungen & Sid Vicious
A Hundred Pounds of Clay—Richard Simmons
It's My Life—Baby Doe
Just Got Lucky—Yogi Berra
Dirty Looks—The Cabbage Patch Kids

Dave Plastik

Neal Schon/Sammy Hagar
Brian May/and Friends
Black Sabbath
Duran Duran

With Words & Music

Walk This Way/Aerosmith
Your Love Is Driving Me Crazy/Sammy Hagar
Lick It Up/Kiss
Steppin' Out/Eric Clapton
Paranoid/Black Sabbath

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